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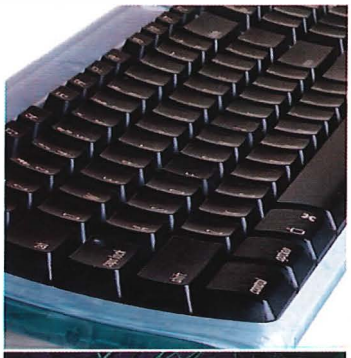

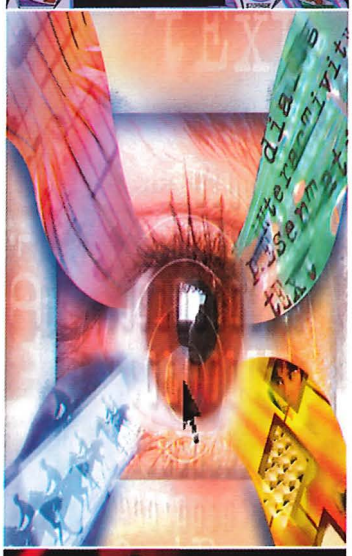

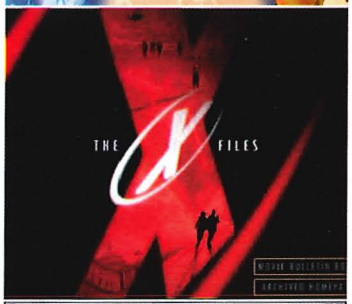

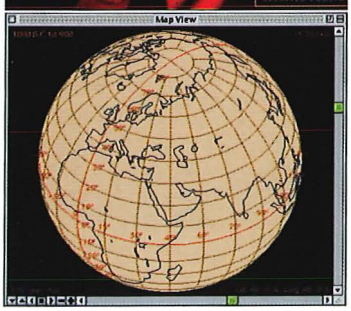

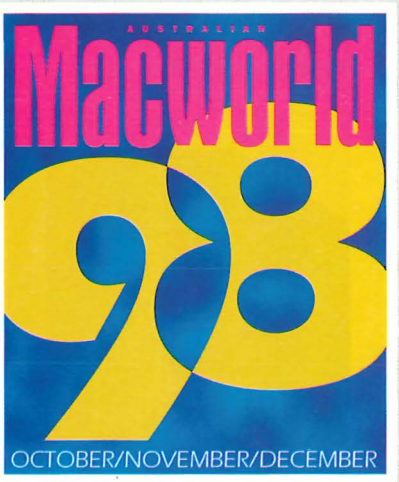

COMING SOON

Digital cameras users' guide
We take a PowerBook G3 and a digital camera on a holiday to show you how to take good pictures, transfer them to your Macintosh, touch them up, and publish them in a digital photo album on your hard disk, a CD-ROM or the web.

Troubleshoot your layout files
Why force your service bureau to troubleshoot your layout files? You can be sure you'll be charged for the effort. Instead, turn to this feature, which will show how to prepare your QuarkXPress, PageMaker or Creator2 files for publication, using the slickest tricks and the newest preflight tools.

Run WebObjects on your Mac
WebObjects 4.0 is due by the end of this year, and it will run on Mac OS X for Servers, the first commercial version of Rhapsody. This feature will explore the power of WebObjects, the new features of version 4.0, and the steps one must follow in order to use the system on Power Macintosh hardware.

MYOB Accounting 8 with Payroll
This great Australian accounting program is out in a new version. We evaluate MYOB and a book that claims to be its essential companion.

All forward listings are subject to change without notice.

BEHIND THE COVER

Cover image by Glen Mitsui / Studio MD.

EDITORIALLY SPEAKING

The iMac is ready to rock your world

Now is the time for hyperbole. Now is the time for melodrama. Now is the time for the iMac, surely the most radical step forward in personal computing since the release of the Macintosh itself.

It looked a little shaky there for a while as Apple Computer Australia talked up its anticipated price ($2795 at one stage, with no guarantee that it would not rise higher) and talked down its features (no promise of a modem in the June 1998 issue of *AppleNews*). However, both moves appear to have been attempts to guard the Australian office against the possibility of adverse exchange rate movements or component-supply difficulties. If you buy an iMac in Australia this September 5 you should pay no more than $2695, which at writing is a shade less than the recommended retail price of a Compaq Presario 5020 with 15-inch monitor. Also, your new baby will feature a 56Kbps modem.

When you drop by your Apple-authorised reseller to check out the iMac, start by giving its monitor the once-over. It's gorgeous. Really. Try playing a game, or running a multimedia CD-ROM, or visiting a content-rich web site using the ColorSync-aware Microsoft Internet Explorer 4.01, included in the iMac's software bundle.

Next, feel it with your fingers. Type on the keyboard. You'll notice it's quite solidly built, although the keys offer less resistance than a touch-typist might prefer. When you try out the iMac's unique mouse, rest your wrist on the mouse mat and move the mouse with your fingertips. Otherwise, you'll feel like you're trying to knead a golfball. You'll soon come to love its feather-light responsiveness.

Then, walk behind the iMac. There's a reason why Apple is saying of the iMac and the Compaq Presario "our back looks better than their front". Try the handle—it's comfortable enough for the human hand, yet sturdy enough for a security cable. Lift the iMac (with the salesperson's permission) and notice that it is surprisingly light. Also notice what's not at the back—the USB ports. They're on either side, where you can get to them.

Now, take a look at the third-party products that are iMac compatible. Even though Australians miss out on many great iMac-oriented products (such as a localised version of Quicken Deluxe 98), there should still be a huge range of gadgetry and software in store, including LocalTalk and ADB adaptors, and peripherals from Hewlett-Packard, Imation and Umax.

Last, when you take the iMac home, ask around your PC-using friends, and challenge them to a speed test. According to the BYTEmark results being quoted by Apple, you should knock their socks off.

Steven Noble,
Editor.

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MailBox

What price iMac?—a response

The letter from James Rolevink in the July 1998 issue of *Australian Macworld* regarding iMac pricing in Australia caught my eye on two levels: I am both a consumer and a distributor and can see both sides. I'd love our dollar to be higher so that we could indeed buy products at close to if not the same price as consumers in the US. I also see the US prices and wish our street prices were the same as US street prices, but there are three major differences between circumstances in these two countries:

1. We have a 22-percent sales tax in Australia which is built in. What do we do? Apple can't avoid that tax.

2. We have higher safety standards in Australia. Whereas the US relies on litigation, we rely on more stringent compliance ratings, so the monitor and modem are more expensive. Would James Rolevink exchange higher grade compliance merely for money? He may, but he should not expect everyone else to do so. The CRT in the iMac is specifically built for the southern hemisphere, not the northern hemisphere standard.

3. We have better employment standards for staff here than in the US. (I know, I've worked there.) Therefore staff cost a little more and things should be a little more expensive. What we spend extra here we save in less social decay.

I don't believe we should be ripped off now that we are part of a global economy, but I do believe that not all standards should be reduced to the lowest common denominator. I also think that customers should compare like for like and not twist facts to suit their drive for the lowest price. Remember, low price does not equate to low cost. There are hidden costs not always reflected in the price.

John McCubbery
Marketing manager,
Music Link

Review response

I wanted take this opportunity to point out some basic mistakes made in Stephen Dunne's review of Final Draft ('Two scriptwriting programs', July 1998, page 69–70) and hope that you can pass along the correct information to your readers.

For starters, Final Draft also uses the tab key to allow the user to move from element to element without the need to remember macros. In fact, it was following Scriptware's lead in this area that we chose to offer our customers both options.

A second and perhaps more distressing error would be Mr Dunne's claim that Final Draft supports television and stageplay formats for an extra $US30. Final Draft comes ready to type both television and stageplay scripts out of the box. The $US30 template collection is a useful add-on which gives users the ability to write scripts for 30 specific television shows without having to know how each particular show does it.

We are always glad to be reviewed in publications such as *Australian Macworld* but it is always disappointing when reviewers do not take the time to at least fully research the points they are going to make in a review.

Eric Cohen
Senior vice president,
Final Draft

In praise of Be Inc

I am so pleased with Be Inc right now. All I have to say for them is praise. I received a email from them today regarding a problem that I had, which was trying to download the copy of R3.1 (the update to R3).

The solution to the problem was most satisfactory—they are going to send the R3.1 CD to me to help solve the problem. So, for the initial outlay of $AU90.29, I have received the agreed initial PR1 CD as well as two free upgrades (PR2 and R3), and now, as an added bonus, the R3.1 CD at no extra charge. Now this is what I call customer service.

So, I am hoping that Apple Computer will ship Mac OS 8.5, Mac OS 8.6 and Mac OS X to my door if I pay $AU90.29.

Come on Apple, lift your game a bit. And please, let's see Mac OS X run on the 604e if you won't give the required info to Be Inc to support the G3-based Power Macs.

BeOS is most definitely the best OS for PowerPC-based computers that I have ever used.

David Hunter
Pennant Hills, NSW

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or posted to:

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Letters of less than 200 words are given preference.

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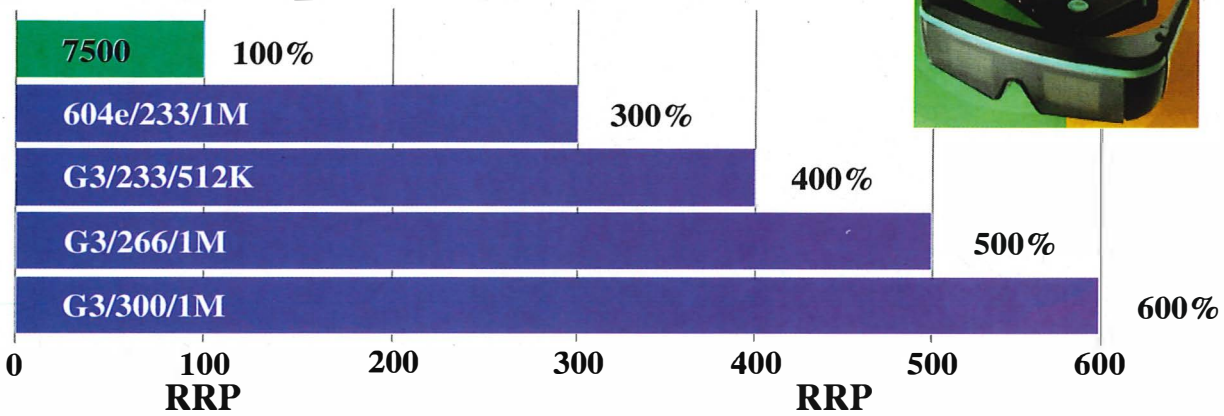

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MacNews

HARDWARE

iMac to ship September 5

The iMac, Apple's revolutionary new consumer-oriented desktop computer, will be available through Australian Apple-authorised resellers from September 5 this year, according to the company.

The all-in-one computer will cost $2695 RRP, which is $100 less than previously anticipated. It will ship with a PowerPC G3 processor clocked at 233 MHz with 512K of L2 cache, Rage IIc graphics acceleration, a 66MHz system bus, 32MB of SDRAM (upgradable to 128 MB) and 2MB of SGRAM (upgradable to 4MB). This was why the iMac could outperform a Pentium II–based computer clocked at 400MHz in BYTEmark tests, said Andrew Rallings, Apple Computer Australia's national systems engineering manager.

Apple Computer Australia has followed Steve Jobs' lead and will now ship the iMac with a 56Kbps modem. This would be a hardware modem, rather than a GeoPort, said marketing manager Ben Bowley. It will comply with the V.90 Flex standard.

The iMac's built-in 15-inch monitor can display 1024 by 768 pixels, and its refresh rate does not fall below 75Hz. According to Rallings, this relatively high refresh rate is the reason for the display's outstanding image quality.

The iMac features two 12 Mbps USB ports, a 10/100 BaseT Ethernet port, a 4Mbps infrared port, a 4GB IDE hard disk and a 24x CD-ROM drive. However, it features no floppy disk drive and no serial, SCSI or ADB ports. The USB keyboard and mouse, included, feature the same translucent 'Bondi blue' plastics that are used for the iMac itself. As the keyboard is also a USB hub, the iMac has two free USB ports after connecting the keyboard and mouse.

The iMac will come bundled in Australia with AppleWorks 5.0 (the new name for the productivity software long known as ClarisWorks), Microsoft Internet Explorer 4.01, Netscape Navigator 4.03, Outlook Express 4.0, FaxSTF (fax software from STF), MDK (a first-person shooter from Interplay), Brøderbund's Williams-Sonama Guide to Good Cooking, Nanosaur (a 3D game from Pangea) and Kai's Photo Soap (an image-editing program from MetaCreations).

To find your nearest Apple-authorised reseller, and to find which resellers will have stock on September 5, free-call Apple Computer Australia on 1800 025 355.

The prospect of strong iMac sales has encouraged support from third-party developers. Of the products that these developers have announced, many will be available in Australia in time for the iMac's September 5 launch.

Printing options

Hewlett-Packard hopes to release two iMac-compatible printing solutions in Australia by September 5.

Hewlett-Packard is bundling two of its inkjet printers, the DeskJet 670C and 695C, with its new HP Printer Cable Kit for iMac. Also, Hewlett-Packard would later release printers that supported USB without the use of an adaptor kit, said Peter Leihn, market-development manager for DeskJets. Also, the company would soon offer the HP Printer Cable Kit for iMac as a stand-alone product, Leihn said.

The 670C and 695C bundles will be available through Apple-

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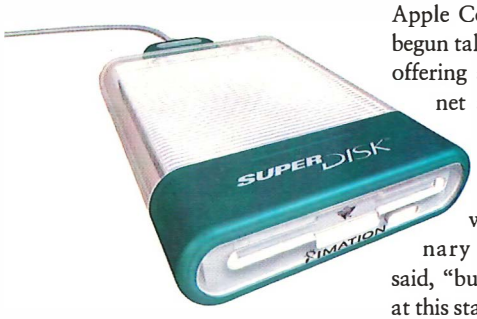
The iMac's keyboard is also a USB hub, so the iMac user has two free USB ports after plugging in the keyboard and mouse.

The iMate—another iMac-compatible product designed to match its attractive casing.

The Astra 1220U is a new USB scanner from Umax, outwardly identical to earlier Astra 1220 models.



SuperDisk USB offers iMac owner access to 120MB removable cartridges and traditional floppy disks.

authorised resellers for $399 and $499 RRP respectively. Hewlett-Packard can be reached on 131 347, fax 02 9381 6299 and <www.hp.com.au>.

Storage options

Imation Australia hopes to release the SuperDisk USB in Australia by September 5. The drive reads both 120MB SuperDisk cartridges and traditional floppy disks. The USB version has a white and translucent-green casing that's designed to appear attractive when sitting beside the iMac.

The sub–$400 SuperDisk USB will be available through Apple-authorised resellers, and SuperDisk cartridges sell for $29.95 each. Imation Australia can be reached on 1800 225 013 and fax 02 9479 9070.

Also, Bowley confirmed that Apple Computer Australia had begun talking to local ISPs about offering a backup-via-the-internet service similar to the US- and Canada-only BackJack <www.backjack. com>. "I guess we've had some preliminary discussion," Bowley said, "but certainly nothing firm at this stage."

Iomega, SyQuest and Newer Technology have said they're working on USB-compatible versions of their Zip, SparQ and floppy drive products. Australian representatives of these companies confirmed that these products were on their way, but were unable to give anticipated shipping dates, RRPs or product specifications.

Scanning the iMac

Computer Enterprises of Australia hopes to release Umax's iMac-compatible Astra 1220U in Australia before September 5. The 1220U is a desktop flatbed scanner that features a USB port, but is otherwise similar to the existing Astra 1220 models for SCSI or PC-parallel port systems.

The 1200 by 600dpi scanner supports an interpolated optical resolution of 9600dpi. Its single-pass CCD can scan media up to 216 by 297mm in 32-bit colour. Bundled software includes Adobe PhotoDeluxe, VistaScan and Presto PageManager.

The product will be available through Apple-authorised resellers for $697 RRP, and CEA can be reached on 02 9807 5222, fax 02 9807 5333 and <www.cea.net.au>.

Connection options

Conexus hopes to release Asanté's iConnect in Australia before September 5. The iConnect is a device that can connect the iMac to an old-style LocalTalk network, or to a LocalTalk device such as a StyleWriter printer. It connects to the iMac's built-in 10/100BaseT Ethernet port, or to a hub or switch for LocalTalk bridging. Confusingly, the iConnect is also being called the AsantéTalk in some documentation. Whatever its name, however, the product will be available through Apple-authorised resellers for $323 RRP ($275 ex-tax), and Conexus can be reached on 02 9975 2799, fax 02 9975 2966 and <www.conexus.com.au>.

Advanced Components and Peripherals hopes to release Griffin Technology's iMate in Australia before September 5. The iMate is a device that lets the iMac take advantage of certain ADB devices. At writing that included ADB mice, keyboards, trackballs, joysticks and trackpads. Griffin said it would soon add support for ADB dongles and the ADB port on AppleVision displays. The $76 RRP ($65 ex-tax) product will be available through Apple-authorised resellers, and AC&P can be reached on 1300 366 369, fax 03 9562 2966 and <www.advcomp.com.au>.

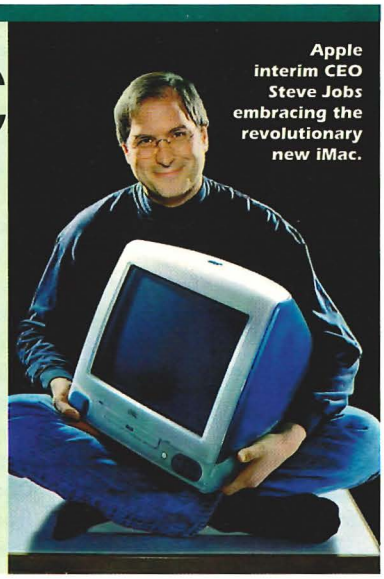
AC&P also announced its own range of USB products, including two and five-metre USB cables and a USB to IEEE-1284 bidirectional converter. The USB-144 is a four-port self-powered USB hub that will be available through Apple-authorised resellers for $149 RRP or $129 ex-tax.

Win an iMac

You could win your very own iMac, courtesy of Apple Computer Australia. To enter this competition, identify the Sydney beach that lent its name to the iMac's striking translucent casing. To find out more about the iMac, visit an Apple-authorised reseller on Saturday, September 5.

Entry conditions

Write the name of the Sydney beach on the back of an envelope, along with your name, telephone number and mailing address, which must be within Australia. Mail the envelope to iMac Competition, PO Box 2043, St Kilda West, 3182, so that it arrives before 5.30pm, October 30, 1998. Each reader should submit one entry only, and employees and contractors of Apple Computer and Niche Media are not eligible to enter. Faxed entries will not be accepted. The winner will be announced in the December 1998 issue of *Australian Macworld* and will receive the iMac in time for Christmas 1998.



Apple interim CEO Steve Jobs embracing the revolutionary new iMac.

PHOTOGRAPHY: MOSHE BRAKHA

BUSINESS

Developers bullish

After some lean times, developers are finally voicing optimism about the Mac platform. Pointing to such promising trends as the G3 processor, the consumer iMac, and Mac OS X, many see the Mac figuring prominently in their future product strategies.

Bryan Lamkin, vice president of Adobe's graphics products division, said that Apple was "doing the right things to serve the needs of professional publishing and digital-content creators", Adobe's prime market. He applauded Apple's new OS strategy, which makes it easier for developers to migrate to the next-generation Mac OS X.

Also bullish on Apple was MetaCreations' Frank Casanova, vice president of product management and design. A nine-year Apple veteran, Casanova said he thought the company was more focused now than it ever was during his tenure and was "doing better than it has in the last five years".

Many vendors sense Apple's renewed interest in developers' concerns. Norm Meyrowitz, president of Macromedia Products, previously saw Apple as focused inward, competing with itself, whereas now the focus is where it should be—on developers and customers. Macromedia president Rob Burgess recalled that when Apple CEO Steve Jobs recently visited Macromedia headquarters to meet with executives, the staff gave him a standing ovation. Jobs joked that perhaps it had been a while since they'd last seen an Apple executive.

Roger Kasten, Newer Technology's chief technical officer, was enthusiastic about Mac OS X as well as Mac OS 8.7, both due in 1999. The latter, he said, would include most of the functionality of Mac OS X, but it would run on older Macs.

Kasten also believed the iMac would make Apple "the driving force in the USB market". Newer plans to offer a Universal Serial Bus converter supporting serial-port printers and modems and a USB floppy drive with two serial ports.

Heartened by Apple's revitalised strategy, Terry Kunysz, president of Casady & Greene, said his company was "getting back in the game market" and was planning to launch new products early next year. He said he was looking at ideas the company "wouldn't have even considered six months ago".

— Cathy Abes

MAC OS SYSTEMS

Speed bump due

At press time, Apple Computer Australia looked set to 'speed bump' its Power Mac G3 line-up. In fact, the company may have done so by the time you read this. However, because of Apple's strict new controls on corporate secrets, the company would neither confirm nor deny whether a speed bump was imminent.

The expectation of a speed bump follows Motorola's July 1998 release of a new low-voltage version of its PowerPC 750 ('G3') processor, clocked at 366, 333 or 300MHz. The new processors use half the power of the earlier versions, according to Motorola.

Then, in August, IBM announced its new silicon-on-insulator process for making advanced PowerPC processors. Neither Apple nor IBM have said when they might appear in Macintosh systems, however.

According to rumour, the speed-bumped Power Macintosh G3 systems will be quite similar to the current line-up, which should be discounted heavily to make way for new stock.

— Steven Noble

The Power Macintosh G3, possibly available in a 366MHz version by the time you read this.

MACINTOSH SCSI - KIT PRODUCT MATRIX

ADAPTEC SCSI ADAPTERS	DISTRIBUTOR PART NUMBER	BUS TYPE	TRANSFER METHOD	BIOS	# OF DEVICE SUPPORT	DEVICE PROTOCOL	PERIPHERAL SUPPORT	SCSI TRANSFER RATE/SEC	O/S SUPPORT	RRP (Ex tax)
AHA-2940UW MAC Power Domain MAC	DAHA2940UWMACK	PCI	DMA	X	up to 15	SCSI 1,2, Fast Wide, Ultra	All standard SCSI*	up to 40MB	MAC OS only	561
AHA-3940UW MAC Power Domain MAC	DAHA3940UWMACK	PCI	DMA	X	up to 30	SCSI 1,2, Fast Wide, Ultra	All standard SCSI*	up to 80MB (40MB/channel)	MAC OS only	1007

*Peripheral Support for Hard Disk, CD-ROM, removables, MO, tape, DAT and Flopticals.

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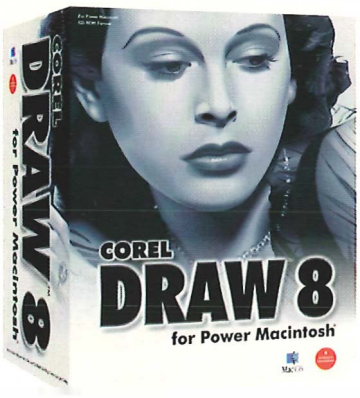


CorelDRAW 8 for Power Macintosh, on Australian shelves in early spring.

NEWS BRIEFS

Most **proprietary email systems** include shared directories, in which any user can find any other user's email address. Most **internet-standard email systems**, which are also used on intranets, do not. Now, CE Software has released its new QuickMail Directory Services in two versions: one for its own internet-standard email system, and one for use with the internet-standard email systems from Apple and Eudora.

QuickMail Directory Services supports the industry-standard data lookup protocols LDAP and Ph, according to CE. The product would help busy IT departments more quickly update email address books and more easily keep them consistent across an organisation, CE said.

QuickMail Directory Services should be shipping by the time you read this, with a ten-user licence costing $198 RRP. Australian distributor Conexus can be reached on 02 9975 2799, fax 02 9975 2966 and <www.conexus.com.au>.

ILLUSTRATION

CorelDRAW 8 for Power Macintosh

Corel has announced the launch of version 8 of CorelDRAW, its drawing program for Power Macintosh computers.

According to Corel, many parts of CorelDRAW are customisable in version 8. Also, the product's new Live Effects feature would let users transform objects without deleting their base properties, the company said.

Other new features let the user spray images onto documents, and CorelDRAW 8 includes more than 25 filter lenses.

The product is file-format compatible with CorelDRAW 8 for Windows 95/NT, and CorelDRAW 8 for Windows NT/Alpha, and provides backward compatibility to CorelDRAW 7 for Windows 95, CorelDRAW 6 for Windows 95, and CorelDRAW 6 Suite for Power Macintosh.

Supported third-party application file formats include those used by Photoshop, Illustrator and Painter, the company said, along with generic formats such as EPS, TIFF, GIF, JPEG, QuickTime, PICT and PNG.

The CorelDRAW 8 package also includes Corel PhotoPaint, the company's image-editing program; Corel Trace 8, the company's bitmap-to-vector converter; Font Reserve 1.02, Diamondsoft's database-driven font-management utility; Cumulus Desktop LE 4.0, the limited edition of Canto's system for organising, previewing and archiving digital media; several third-party Photoshop-compatible plug-in filters; and more than 1000 EPS clip art images, 100 Kodak Photo CD images and 1600 fonts, according to the company.

The product requires a Power Macintosh with at least 32MB of RAM running Mac OS 7.6.1 or later. CorelDRAW 8 is $999 RRP and upgrades and crossgrades from competing products are $499.

The product should be in Australia stores by early spring, the company said. Corel Australia can be reached on 02 9959 1902, fax 02 9959 1005 and <www.corel.com.au>.

PRESENTATIONS

Epson goes for brightness

Among those who work with projectors, brightness is measured in lumens. Epson reckons its new 1200-lumen projector, the EMP-7300, is so bright that it can provide greater detail even in well-lit rooms.

The EMP-7300 projects three-colour 1024-by-768-pixel images to a distance of between one and 10 metres. It weighs 6.2kg and is 300 by 120 by 363mm. Built-in features include stereo speakers. Bundled accessories include a remote control and a Macintosh adaptor set.

The product sells for $22,699 inc-tax through Epson's authorised audio-visual dealers, and Epson can be reached on 02 9903 9000 and <www.epson.com.au>.

Bright light: Epson's EMP-7300 kicks out images at 1200 lumens.

BUSINESS

Mac VPN support improves

Today, when a business wants to securely connect its offices worldwide, it might not have to build its own proprietary wide-area network. Rather, if each office is connected to the internet, the company could build a virtual private network (VPN) using software tools that have emerged from the product category called groupware.

Now, the Mac's status on VPNs has improved, as TimeStep has released a Mac client for its Permit system, and Novell has contracted Prosoft Engineering to upgrade its Macintosh client products.

According to TimeStep, the new Mac client is compliant with the Internet Protocol Security standard (IPSec), meaning it will work with any IPSec-compliant VPN solution. With Permit, PowerBook users could dial into a local ISP and enjoy the network services available at their home base, TimeStep said. TimeStep's Permit products are distributed in Australia by KNX, which can be reached on 03 9629 3800, fax 03 9629 5791 and <www.knx.com.au>.

Also, a beta version of the next Macintosh client for Novell NetWare should be available for download from <www.prosofteng.com> by the time you read this. The move follows the July 1998 agreement between Novell and Prosoft Engineering giving Prosoft responsibility for the current and future development, distribution and support of all Macintosh connectivity solutions for NetWare.

According to Prosoft, the new NetWare client will be optimised for Mac OS 8.1 and G3-based computers. It will be followed by the final release of new Macintosh client and server products in late 1998 and early 1999. These releases would consolidate the products' native support for IP, Novell Storage Services (NSS) and enhanced security services, the company said.

— Steven Noble

Both PowerPC Linuxes updated

Most Power Macintosh owners are happy running Mac OS 8.1. However, those who wish to run Linux (a free version of Unix) on their PowerPC-based computers can choose from two versions, both of which have been recently updated.

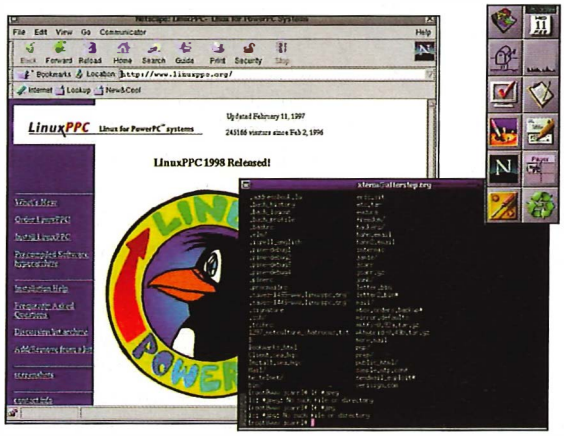
PowerPC Linux Release 4 (LinuxPPC 4) offers improved ease of use, updated applications and a speed boost, according to <www.linuxppc.org>. It is also the first major Linux distribution that boots into a graphic interface on startup. PowerPC Linux runs on virtually every PowerPC system, according to the site, including Power Macs, Mac clones, the PowerBook 3400 and G3 series, Apple's Network Servers, PowerPC-based BeBox computers, IBM's ThinkPad 850, Motorola's PowerSTACK, and several RS/6000 models.

Additionally, Apple Computer has published Developer Release 3 of its PowerPC version of Linux, dubbed MkLinux. According to <www.mklinux.apple.com>, DR3 includes support for an expanded array of PowerPC-based Macs, including the early Power Macs (6100, 7100, 8100), the first-generation PCI systems (7200, 7500, 7600, 8500, 9500), the second-generation PCI systems (7300, 8600, 9600), a few PowerBooks (3400 and the first PowerBook G3), and a few of the later Performas. To a limited extent it will also run on other G3 and PowerBook systems.

Most users consider MkLinux easier to install and boot because both operations are completed from with Mac OS. However, LinuxPPC has a strong following because of its reputation for speed.

AusMac Archive webmaster Grant Bayley said he hoped to make both products available for free download from <www.ausmac.net>.

— Steven Noble



Netscape Navigator running in LinuxPPC 4's graphic user interface.

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SuperDisk is one of three technologies vying to replace the floppy.

PHOTOGRAPHY: ARNOLD TIOSEJO

NEWS BRIEFS

Interactive Pictures Corporation has released a Mac Wizard for its IPIX immersive photography system. "Interactive Pictures recognises the strength of Macintosh within the computer industry as a whole, and is excited to work within such an innovative and technologically-advanced community," said Jim Phillips, chair and CEO of Interactive Pictures.

An IPIX image is created from two opposing photographs captured by a fisheye lens. The Wizard remaps the images, seaming them into an immersive whole. IPIX can then be linked together, linked to traditional photographs and renderings, enhanced with audio files, or incorporated into other development environments.

The IPIX Mac Wizard should be shipping by the time you read this for $395 RRP. Interactive Pictures Australia can be reached on 03 9533 6408, fax 03 9533 6328 and <www.ipix.com.au>.

STORAGE

A floppyless future?

Are floppies dead? You might think so, judging from Apple's consumer-targeted iMac, which will ship without a floppy drive. Apple figures that multimedia files are growing too large to fit on a single 1.44MB disk, and backing up a 4GB hard disk onto low-capacity floppies can be an exercise in absurdity (you'd need just under 3000 disks to complete the job). Reasonably priced alternatives, such as Iomega's Zip drive, better fit the needs of today's users. Furthermore, the argument goes, as more people become networked, either on LANs or over the internet, they'll have less need for removable disks.

Nevertheless, analysts at Disk/Trend, which monitors the storage industry, believe the floppy's future is assured for years to come. They note that word processing still accounts for 75 to 80 percent of the work done on personal computers—and that's not likely to change soon. For text documents, floppies work well as an exchange medium.

According to Disk/Trend's research, only five to 10 percent of the computers currently being sold ship with high-capacity removable-media drives. The analysis also notes that while about nine million high-capacity disks were sold last year, customers purchased 95 million floppy disks.

Still, no one doubts that the 1.44MB 3.5-inch floppy eventually will be phased out. But what will replace it? Three technologies are vying for the honour: Iomega's Zip, Imation's SuperDisk and Sony's HiFD. Each has unique advantages and disadvantages.

To hear Iomega tell it, the contest is already over, and Zip has won. With 13 million Zip drives sold, and every major PC vendor (including Apple) offering an internal Zip drive as an option, Iomega has a credible case. Zip can also lay claim to being the accepted medium of exchange at service bureaus.

Zip's major drawback: it's not backward-compatible with existing floppy disks, so you're likely to need both a Zip and a floppy drive to handle all your removable-storage needs. And no matter how inexpensive Zips become, two drives cost more than one.

Designed jointly by Imation, Compaq, Panasonic and OR Technology, SuperDisk drives have a major advantage over Zips: they can read and write to standard floppy disks as well as SuperDisk diskettes.

However, this advantage has yet to be turned into a solid win for the SuperDisk. The drives—slower and more expensive than Zip drives—are offered as an option by only a handful of PC vendors, although SuperDisk USB is being promoted strongly in conjunction with the iMac (see page 10).

The dark horse in this race is HiFD. Designed by Sony, with help from Fujifilm on the media, HiFD drives will support existing 1.44MB floppies and 200MB HiFD disks. Sony claims the new drive will offer a sustained transfer rate of 3.6MB per second, more than seven times the speed of a SuperDisk. However, HiFD is not expected to be available until the end of 1998, and the first crop will be available only with a parallel-port or ATAPI interface for use with PCs.

Which drive will win out? Zip has a commanding lead, but its lack of backward compatibility could undermine its advantage. In the Mac market, removable-storage standards are often set by local service bureaus, but ultimately PC vendors will be the ones who determine the new storage standard for the industry. With HiFD not yet available, and with some serious price-jockeying certain to occur once it is, this is one race whose outcome it is simply too early to call.

— Henry Bortman

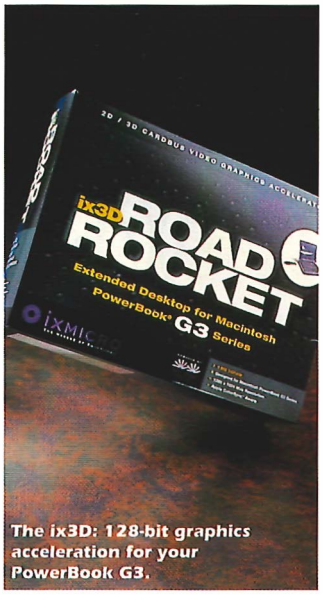
MOBILE GRAPHICS

Road Rocket lights up PowerBook G3s

PowerBook G3 owners who wish for 128-bit graphics acceleration can now turn to ixMicro's ix3D Road Rocket.

The card sits in the G3 PowerBook's CardBus slot. It features a 2D/3D controller and 4MB of SGRAM, and delivers the same multiple-monitor support that is found on Apple's desktop computers, according to ixMicro.

According to ixMicro, the



The ix3D: 128-bit graphics acceleration for your PowerBook G3.

card can draw up to 900 polygons per second, which is a measure of its 3D graphics acceleration.

Bundled applications include Kai's Power Show, by MetaCreations; WebPainter SE and Hip Clips, by Totally Hip Software; Colorific, by Sonnet; Internet Explorer 4.x, by Microsoft; WorldView 2.0 demo, by MicroSpot; Adrenaline Charts SE, by Intervista; and Eye Candy 3.0 and Eye Candy for After Effects demos, by Alien Skin.

— Steven Noble

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Total cost $9,600 + $4,200 = $13,800

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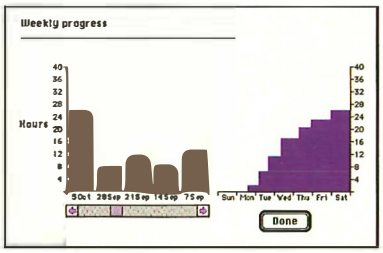
*$19,800 is based on this example only. Your situation might vary.

EDUCATION

Australian Japanese pack gets upgrade



Exercise progress bars are a feature of Japanese WordMage 4.5.

Adelaide-based developer Lava Software has announced that it has released version 4.5 of Japanese WordMage, its cross-platform Japanese application suite designed for students and schools.

WordMage includes a Japanese word processor, a Kanji reference dictionary, a translation aid and a multimedia study system with authoring facilities, according to Lava, yet it does not require the installation of Apple's Japanese Language Kit or KanjiTalk, the Japanese version of Mac OS. Also, it can be customised for teaching Japanese in most romanised languages.

New features in version 4.5 include a lesson planner, exercise-progress bar charts, enhanced European-language compatibility, the ability to attach multilingual notes to dictionary entries and support for new sound-file formats, according to Lava. The Classroom Edition, suitable for school language labs, now also lets teachers set student log-in messages and create custom floppy disks for students.

Educational features in WordMage include user-customisable multimedia Japanese dictionaries, vocabulary lists and Kanji flashcard sets, which can be transferred across computing platforms via floppy disk or the internet. The tight compatibility between the Single User Edition and Classroom Edition also means that students can use their own copy of Japanese WordMage on their home computer to study, and transport their custom materials for use in school language labs when needed, the company said.

The Single User Edition is $129 and upgrades are $65. The Classroom Edition is $259 for a five-licence pack and $1399 for an 80-licence pack. A companion CD-ROM with more than 170,000 words in reference dictionaries and additional shareware is $39.

Lava Software can be reached on 08 8235 0003, fax 08 8235 0668 and <www.lavasoft.com>.

PUBLISHING

TurboPS 2.1 supports XPress 4.x

Prepress Designs has announced the Australian release of TurboPS 2.1, Product Intelligence's control panel for accelerating the production of PostScript files from within QuarkXPress.

New features in version 2.1 include support for XPress 4.x and LaserWriter 8.5.1. However, the product does not work with PageMaker or Illustrator 7.

According to Prepress Designs, QuarkXPress users create PostScript files whenever they send data to an imagesetter, digital colour printer, trapping or imposition program or Adobe Acrobat Distiller. The company claimed that TurboPS 2.1 could cut the processing time involved by 90 percent.

From September 1, TurboPS 2.1 should retail in Australia for $655 RRP and upgrades should be $85. Prepress Designs can be reached on 02 9975 4053, fax 02 9975 4609 and <www.prepressdesign.com>.

NEWS BRIEFS

Macromedia has released a new free education tool suite called Web Design Basics.

According to Macromedia, Web Design Basics is designed for use by degree-issuing institutions. It instructs pupils in the use of Macromedia's Dreamweaver, Fireworks, Flash and FreeHand, and comes with 30-day 50-seat licences to those products. Also, the suite includes a 24-hour beginners course for first-time web-design teachers.

The product is available for free through Macromedia's Australian distributors, Firmware Design and Scholastic New Media. Firmware can be reached on 02 4721 7211, fax 02 4721 7215 and <www.firmware.com.au>. Scholastic can be reached on 02 4328 3555, fax 02 4329 9399 and <www.scholastic.com.au/newmedia>. Macromedia can be found at <www.macromedia.com>.

AUDIO & VIDEO AUTHORING

Buz about audio & video, at last

More than six months after it announced the product, Iomega has shipped Buz for Power Mac G3 in Australia.

Buz is a two-part video and audio in-and-out system for G3-based Power Macintosh systems, but not the iMac, G3 PowerBooks, upgraded PCI Macintosh products or Macintosh clones.

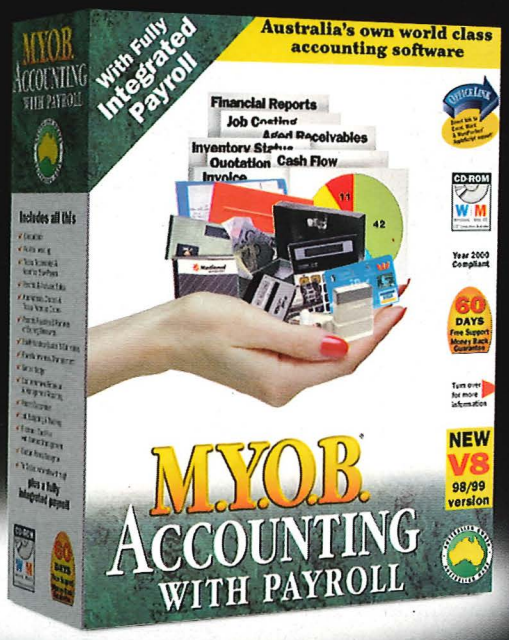
In one of the Power Mac's PCI slots sits the Buz's Ultra SCSI controller. Connected to it is a Buz Box providing in and out connections for composite video, S-Video and left and right stereo audio. The Ultra SCSI card also lets the Buz owner make fuller use of Ultra SCSI–compatible products, such as Iomega's Jaz 2GB (see August 1998, page 75).

Bundled with Buz is Adobe Premiere 4.2 LE, the Pro version of QuickTime 3 (see pages 46–49), and Iomega's RecordIt audio software. The product carries a RRP of $599 and Iomega Australia can be reached on 02 9955 2455 and fax 02 9416 6574.

— Steven Noble

The Buz consists of an Ultra SCSI card (right) and a Buz Box (centre). It could be used to output a file to a VCR (top), or to capture a file from a video camera (left).

Mac classic.



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NEWS BRIEFS

Digital By Design has announced the Australian release of World Construction Set 3 for Power Macintosh, Questar Productions' high-end terrain rendering, visualisation and animation program.

According to Questar, WCS3 can import and export LightWave 3D and 3D Studio Max scenes, and is file-format compatible across its Power Macintosh, 32-bit Wintel, DEC Alpha Windows NT and Amiga versions. It can photorealistically visualise geographic information systems (GIS) data. It can animate vehicles, people, building, bridges, dams and other objects.

World Construction Set 3 for Power Macintosh sells for $1600 RRP and upgrades from previous version are $625. Free technical support is provided online by <www.questarproductions.com>. Digital By Design can be reached 07 5597 4051, fax 07 5597 4053 and <www.dbd.com.au>.

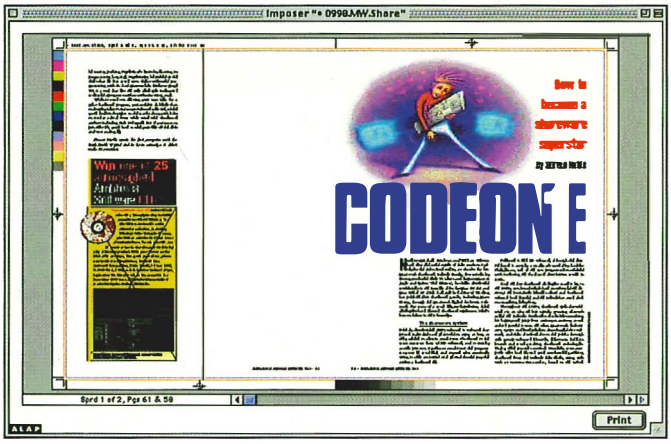
PUBLISHING

Imposition 2.0 does four-up

XPressions has announced the Australian release of A Lowly Apprentice Production's Imposer 2.0. The XTension imposes pages from a single QuarkXPress document into printer flats by manipulating pages in the print stream rather than altering the XPress document.

According to A Lowly Apprentice, the most significant advancement in version 2.0 is the move to supporting printer flats rather than printer spreads. Now, Imposer users can generate two-up, four-up, work-and-turn and work-and-tumble impositions from their QuarkXPress documents. With version 2.0, users also gain the ability to save frequently used imposition settings.

Imposer is compatible with QuarkXPress 3.2, 3.3, 3.31, 3.32 or 4.0.3 for Mac OS. It sells for $441 RRP, and XPressions can be reached on 02 9922 3166, fax 02 9922 3305 and <www.xpressions.com.au>.



Imposing Australian Macworld with Imposer 2.0.

MISCELLANY

Devices explains crashes

Mac Coach: stick it on your ADB port (if you have one).

There's nothing more frustrating than repeated system crashes, and Neuron Data Systems has updated its hardware device for recovering from crashes and detecting their cause.

Mac Coach is a microprocessor-based module that sits on the ADB port found on all Macs from the Mac II and SE, except for the new iMac. After a crash, Mac Coach restarts your system and reports on its probable causes, according to NDS. The new version is a software-only update that provides extra services relevant to Macintosh-based web servers.

Mac Coach is available through Apple-authorised resellers for $294 RRP or $250 ex-tax. Australian distributor Conexus can be reached on 02 9975 2799 and fax 02 9975 2966.

DIGITAL CAMERAS

Panasonic cameras join the rush

Adding to rush of new digital cameras hitting the market is the NV-DCF3A and NV-DCF5E, from Panasonic.

The DCF3A and DCF5E capture up to 350,000 and 1,079,000 pixels per image respectively.

Both models store data on CompactFlash cards; the DCF3A comes with a 2MB card and the DCF5E comes with an 8MB card. Other standard accessories for both cameras include a Macintosh serial cable, driver software and an AC adaptor. The DCF5E includes Adobe PhotoDeluxe, for image editing.

The DCF3A and DCF5E are available through electrical retailers for $769 and $1099 RRP, and Panasonic can be reached on 132 600.

Panasonic's new megapixel camera, the DCF5E 9 (in the foreground and the distance), and its cheaper sibling, the DCF3A (middle).

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NEWS BRIEFS

SCSI Corp has announced the Australian release of Software Architects' DVD-RAM TuneUp for Mac OS, a software utility designed to provide plug-and-play support for DVD-RAM drives running on Macintosh computers.

The utility in version 1.0 supports all brands of DVD-RAM drives, including those capable of reading CD-ROM, CD audio, CD-R, DVD-ROM and DVD-RAM discs, according to Software Architects. The product requires a Macintosh with 68030 or later processor and at least 8MB of RAM.

DVD-RAM TuneUp is available through Apple-authorised resellers for $127 RRP, and SCSI Corp can be reached on 02 9894 6033, fax 02 9894 6766 and <www.scsi.com.au>.

DATA INPUT

New graphics tablet includes a mouse

Even confirmed users of graphics tablets often prefer a mouse over a stylus when working with word processors, databases and spreadsheets. Calcomp's new Creation Station features a pressure-sensitive stylus along with a cordless, battery-less, five-button mouse—the first one designed to work with a digital tablet. Both mouse and pen offer a QuickScroll feature, for easy scrolling from anywhere on the screen.

PHOTOGRAPHY: KEVIN CANDLAND

Calcomp's new Creation Station features a cordless, battery-less five-button mouse. Pictured is the larger Creation Station Pro, for which availability information was not available at writing.

The 241 by 229 by 10mm consumer-level Creation Station, bundled with Kai's Photo Soap and Art Dabbler (both from MetaCreations), will sell for less than $300 ex-tax when it ships this September. Later, Calcomp will also release the larger, pricier professional-orientated Creation Station Pro.

Calcomp products are distributed in Australia by Focal Point Computing, which can be reached on 02 9925 0388 and fax 02 9925 0315.

— Cathy Abes

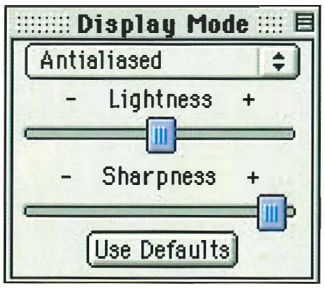
COMMUNICATIONS

Taking frustration out of faxing

Fosh Australia has announced the local release of version 5.0 of the faxing software, FAXstf, which is also bundled free with all iMacs.

According to STF, the new version's interface has been redesigned to simplify fax management, and the engine has been rebuilt to take full advantage of the PowerPC processor. New features include a cover-page editor and the ability to broadcast faxes to an unlimited range of recipients. The AppleScript-aware software supports more than 400 modems, according to STF.

FAXstf Pro 5.0 is available through Apple-authorised resellers for $210 RRP, and upgrades are $110. Fosh Australia can be reached on 03 9532 9322, fax 03 9532 8666 and <www.fosh.com.au>.



Adjust sharpness, lightness and antialiasing in FAXstf 5.0.

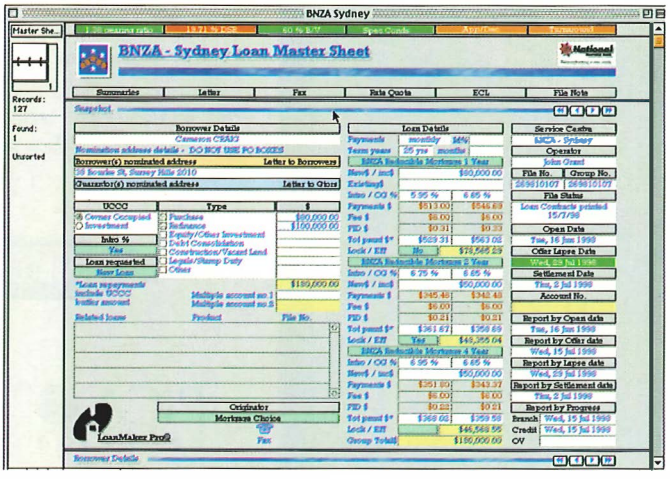
FINANCE

New Zealand bank backs the Mac

Melbourne-based lawyer John Grant has developed a FileMaker-based loan-processing solution for the Bank of New Zealand Australia which runs on Macintosh computers.

The system, dubbed LoanMaker Pro, contains over 3000 fields, making it one of the biggest and most complex FileMaker Pro data bases ever written. It also contains over 14,000 lines of script which automate more than 2000 decisions that would otherwise be made manually by the bank staff.

The year 2000-compliance of Mac OS 8.1 and FileMaker 4.1 was a factor in persuading BNZA to adopt this system, according to the company's head of distribution Troy Phillips. "The millennium bug is a major consideration for us and all financial institutions," he said, "particularly when it comes to investing in new technology."



One of the time-saving screens in LoanMaker Pro.

Foster Nunn Loveder SCP00053/MW

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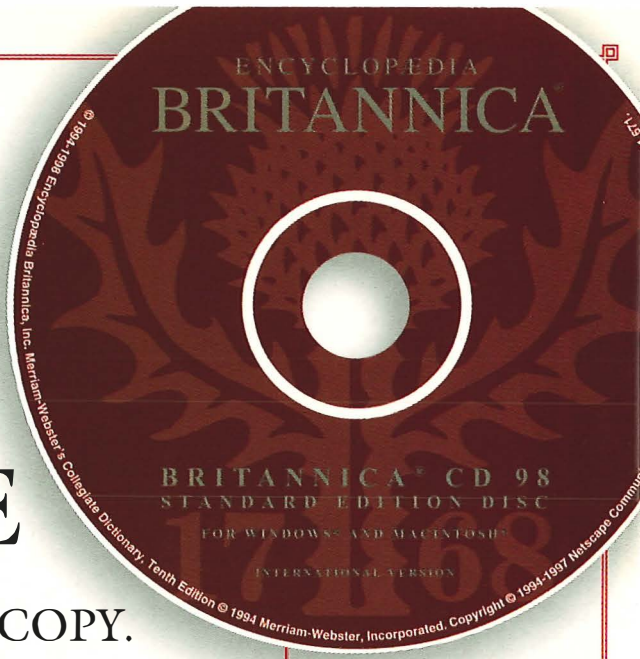

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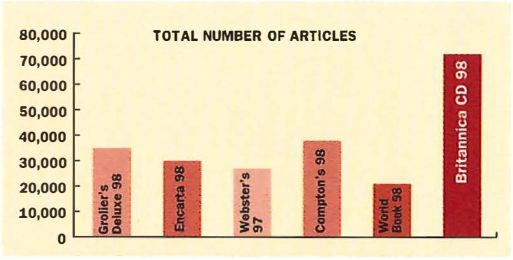

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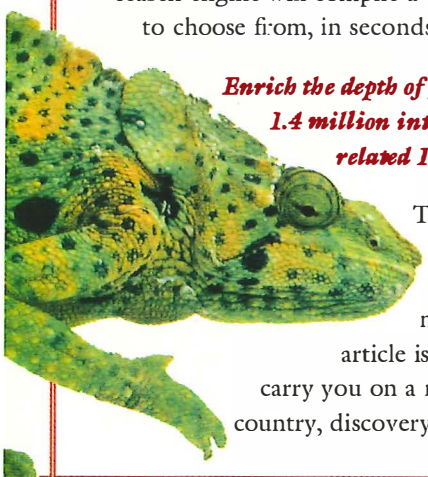

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Mac IIci or higher 8 MB RAM, 20 MB free hard disk space and 32 MB virtual memory, 2X CD-ROM drive, System 7.5 or higher recommended. Mouse, Printer recommended.
INTERNET ACCESS OPTION: Modem (9600 bps or faster).

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QuickClicks

House Of Aboriginality

CD-ROM TACKLES PLAGIARISM AND MISREPRESENTATION

So, how deadly is your t-shirt? Not necessarily in the current sense of the word—cool, happening and choice—but in its original meaning: fatal. As in fatal to a culture.

There are a lot of t-shirts in The House of Aboriginality. Also a lot of fabric prints, carpets, wall hangings, drink coasters and ashtrays. The house is a museum of one aspect of Australia's cultural imaginary. It's the one that reduces the cultural production of indigenous people to something safely decorative. Almost everything you see in the rooms of the house is decked out in Aboriginal motifs, and all the on-screen images are in 256 colours only, to minimise their appeal to potential plagiarists.

Some are properly made products, manufactured by Aboriginal people or using properly licensed (and paid for) art work. Most of the objects, however, don't worry with such legal niceties. They're just stolen, taken from works that have intrinsic cultural, social or narrative meaning, reproduced poorly, and then labelled with something insultingly meaningless like 'Australian Aboriginal Art' (Oh yeah? From which language group? From what tradition?)

The stealing of indigenous artists' work by shoddy clothing companies and carpet manufacturers has been a barely-reported scandal in this country for almost 30 years. This package provides a superb tool for students, artists or anyone to research some of the issues involved in this intellectual theft.

The CD allows you to walk through the house, examining the various objects in turn. These link to text articles for further information. You can also sort the objects by category, and the disk contains some video and further text, particularly of media articles and legal judgements.

The Copyright Detective's Kit contains The House of Aboriginality CD-ROM, the excellent program for the exhibition Copyrites (which forms the basis for the work), and a manual which can help make you a 'copyright detective'.

This package was developed by Dr Vivien Johnson and her students at Macquarie University. It's a very good example of a local CD product that—surprise, surprise—actually has something to say and a welcome level of intellectual rigour.

It's also highly recommended to anyone with an interest in the depths of local kitsch.

Type:	Education
Rating:	
RRP:	$55 ($75 for Kit) plus $7.95 S&H
Distributor:	Macquarie University Bookshop
Telephone:	02 9887 4712
Facsimile:	02 9887 4712
Reviewer:	Stephen Dunne

RATING KEY

Outstanding	
Very Good	
Good	
Flawed	
Unacceptable	
Dangerous	

Short and sharp, QuickClicks are brief reviews of the latest products, evaluated by experienced users. Detailed product reviews are on page 71.

How deadly is your mouse mat? This Macintosh computer is surrounded by objects that may have been manufactured by Aboriginal people or using properly licensed art work, but may also have been stolen, poorly reproduced and then labelled with a term that's insultingly meaningless. Use The Copyright Detective's Kit to sort the rip-offs from the right stuff.

Grammarian

CAPABLE AND FLEXIBLE BUT USEFUL TO FEW

Grammarian is a control panel that adds an interactive grammar checker to virtually any Macintosh applications that you use.

Grammarian reads through your manuscript and analyses each sentence for potential problems.

After you install Grammarian, a new menu appears in supported applications, which include common word processors, page-layout tools and email clients.

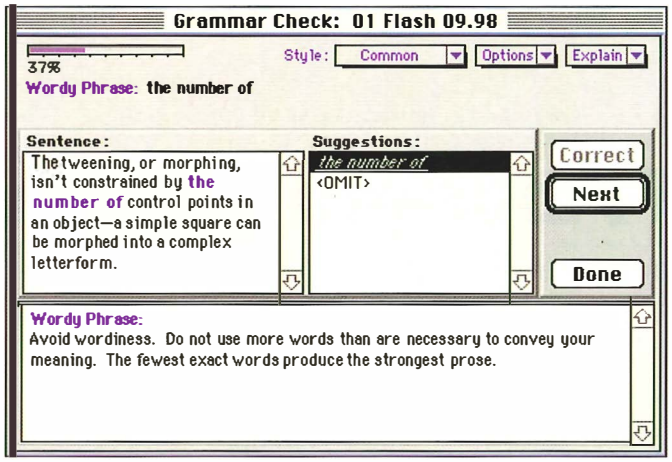
As well as the interactive checking feature (it checks as you type, and if it finds what it thinks is a problem it will tell you), the menu contains commands such as Check All Grammar and Check Selections.

From this menu, you also choose Writing Rules to determine the kinds of grammatical errors you'd like Grammarian to flag. The variety of errors is impressive, ranging from subject-verb agreement, tense and incorrect hyphenation, to cliches and sexist expressions.

You can also choose writing styles including academic, business and personal.

When Grammarian finds a problem it places the suspect sentence in a window and offers an explanation and a common example of the error. If Grammarian can fix the problem, press the return key to make it do so. More often, Grammarian offers alternate word choices or instructs you to rewrite the sentence.

Casady & Greene is positioning Grammarian and its $126 Spell Catcher as a double-act, but the company has not localised the latter for Australian English spelling.



Grammarian deciding that *Australian Macworld's* September 1998 review of Flash 3 is excessively wordy.

Grammarian certainly has the makings of a powerful tool in the elimination of sloppy writing, but it's not perfect. In fact, sometimes it's not even close.

How helpful you find Grammarian depends largely on how well you write and how confident you are in ignoring some of Grammarian's suggestions. I found its interactive comments intrusive and not particularly useful—it will not do a trained editor out of a job.

Type:	Grammar checker
Rating:	
RRP:	$149
Publisher:	Casady & Greene
Distributor:	PICA Software
Telephone:	03 9388 9588
Facsimile:	03 9388 9788
Reviewer:	Michele Frankeni

Kid Pix Studio Deluxe

INCREMENTAL UPGRADE TO SOLID CHILDREN'S CREATIVITY PROGRAM

Brøderbund's Kid Pix must be the most highly acclaimed series of children's creativity programs ever. Each new edition comes with a swag of extra tools. Often they feature new dimensions for the kids to explore as well, such as the ability to work with photographs or animation. Kid Pix in one version or another is a 'must have' program for families with children.

Apart from painting, colouring, doodling and dabbling, children can use Kid Pix Studio Deluxe for serious or silly pursuits. They can illustrate maps for their school projects, import photos and add text, or make miniature animated stories in which their choice of bouncy puppets wiggle around the screen. There is clip art to work with, backgrounds to give the drawings a professional look, and—of course—the famous Kid Pix sound effects. Children can sprinkle their drawing with stars before blowing up the lot with a bundle of TNT. Kid Pix is the paint program with personality.

Because Kid Pix Studio Deluxe supplies kids (and parents who are children at heart) with so many tools, it becomes a hub of creativity, and even a problem-solving activity centre.

As the kids create, they puzzle over ways to get the effect they want, how to have the most impact and the most fun. They can create slide shows using imported photos of their family and friends, then add squiggles, sound effects and cuddly or furry creatures. Before they know it, they are in the middle of their own cartoon.

The tools available in Kid Pix Deluxe Studio include oversized brushes, pencils and erasers.

On another occasion it may be the school assignment that gets the works with text, photos, sounds and drawings all used to present their research topic.

This new version of Kid Pix contains extra stamps, new animated characters, a bunch of craft activities, and more sounds, backgrounds and maps. Studio Deluxe operates in much the same way as the earlier version, so it's not worth buying both versions, but no family computer library is complete without one member of the Kid Pix series.

Type:	Creativity
Rating:	1/2
RRP:	$69.95
Distributor:	Dataflow
Telephone:	02 9417 9700
Facsimile:	02 9417 9797
Reviewer:	Anne Glover

Retrospect Express

PERSONAL BACKUP MADE SIMPLE

Like eating right and getting regular exercise, backing up our hard disks is one of those chores we all know we should do but always find some excuse to avoid. A simple, inexpensive backup product such as Dantz Development's Retrospect Express is probably the best hope for motivating more Mac users to get on the backup bandwagon.

Priced at $336, Dantz's excellent Retrospect 4.0 is too pricey for many home- and small-office computer users, especially those who don't want or need all of the high-end program's bells and whistles. Targeting this crowd specifically, Retrospect Express offers all of Retrospect's capabilities aside from tape backup and remote-client support. All of Retrospect's other features—including unattended and incremental backups and support for all desktop-mountable removable-media drives and selected packet-recording CD-R drives—remain in the Express version, but at a dramatically reduced price.

The straightforward manual with Retrospect Express walks you through backing up and restoring your system. Clear, understandable screen shots and detailed explanations ensure that new users won't struggle with confusing concepts.

Informal tests bear out Dantz's claims that Retrospect Express's performance is identical to that of its fully featured sibling. More important for home computer users, backing up with Retrospect Express does not take appreciably longer than it would to manually copy the same files to a floppy or Zip disk. And Retrospect Express's built-in compression shrinks archives to anywhere from three-quarters to one-half the size of the original documents.

Dantz guarantees that, like Retrospect 4.0, Retrospect Express supports Mac OS 8.1 and its HFS+ file-management protocol. Even though its installer takes up a mere 1.5MB of disk space, Retrospect Express ships on CD-ROM.

It's a rare consumer-oriented program that serves the needs of a wide variety of users without compromise; Retrospect Express is among this select group. Although network administrators who manage several machines and those who need to back up to a tape drive should continue to use the full version of Retrospect, everyone else can take the Express.

Retrospect Express's straightforward interface helps small-office and home-based Mac users tackle backup tasks with ease.

Type:	Backup
Rating:	4½
RRP:	$69
Distributor:	Lidcam Technology
Telephone:	03 9820 9077
Facsimile:	03 9866 1245
Reviewer:	Kevin Mitchell

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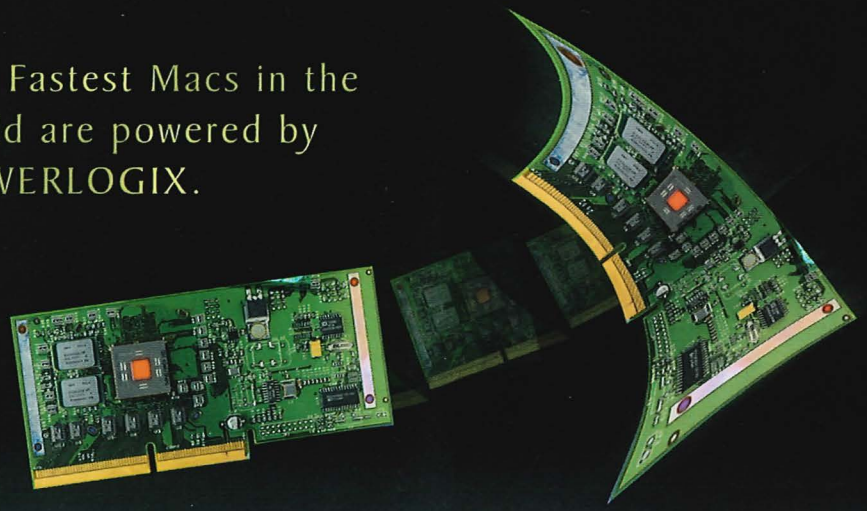

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Carmen Sandiego Math Detective

HEAPS OF MATHS, BUT NOT AS MUCH FUN AS THE ORIGINAL CARMEN

Carmen Sandiego's latest dastardly deed is pinching all the world's landmarks and shrinking them before our eyes. She has Mount Everest up her sleeve and The Great Wall of China in her pocket.

To save the tourists of the world from using a magnifying glass as they sight-see, we search underwater labs and rainforest hide-outs for evidence. These landmarks are not so easy to spy when they can hide behind a pot plant. Once we find the objects, we need to undo the spell by unlocking a series of passwords—this is where the maths comes in. There are word problems, addition and subtraction to blast, numbers to estimate and angles to build-—each time we are rewarded with one more password. As we work through the maths we sometimes need to make a dash for it if one of Carmen's crew is on our trail. We search, do some maths and run some more.

Carmen Sandiego has shrunk the world's landmarks—they're not so easy to spy when they're small enough to hide behind a pot plant.

There are twelve landmarks to find and restore, with five maths activities and three levels of difficulty. There is plenty of activities for children aged between nine and fourteen years, and there is plenty of variety. This is not a program that simply concentrates on number skills—it is broader and deeper, as most maths courses require. Students can work in training mode to further develop their skills in one area and parents can view their progress.

Carmen Sandiego Math Detective does not, however, have the enticing gameplay of the original and best in the series: Where in the World is Carmen Sandiego. Students and teachers who expect it to be as compelling as the original, with the kids running back for more, are likely to be disappointed. The maths is solid and the gameplay reasonable, but it's not convincing enough in my book. There is no doubting this is merely a maths program built around a game.

Type:	Education
Rating:	
RRP:	$79.95
Distributor:	Dataflow
Telephone:	02 9417 9700
Facsimile:	02 9417 9797
Reviewer:	Anne Glover

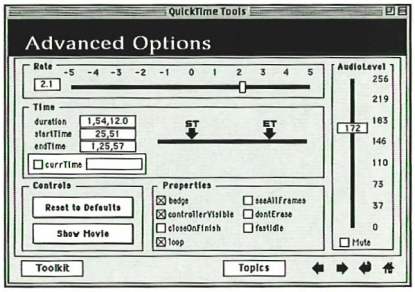
HyperCard 2.4

LEGACY AUTHORING TOOL MEETS QUICKTIME

When Apple introduced HyperCard in 1987, the easiest-to-use computer suddenly became the easiest-to-program computer. Eleven years later, programming with HyperCard is still amazingly easy. You simply design cards (screens), add buttons to link the cards, fill in dialogue boxes to program the buttons and cards, and perhaps write a little HyperTalk code, and you've got a stack—an interactive HyperCard document that can be compiled as a stand-alone application.

With version 2.4, HyperCard now takes full advantage of QuickTime 3.0's wealth of new features and offers automatic linking to the web. But this new version still looks a bit too old-fashioned to stand out among today's slick multimedia authoring tools.

It's hard to take HyperCard seriously when, after 11 years, it still sports the black-and-white interface designed for the original nine-inch Mac screen. You can create colour stacks, but not without complications or compromises. And because there's no Windows player for HyperCard stacks, your applications are not accessible to anyone using a Windows-based machine.



HyperCard 2.4's antiquated interface showcases solid QuickTime 3.0 support.

HyperCard 2.4 doesn't solve these problems, but its support for QuickTime 3.0 is a significant step in the right direction. HyperCard can now open and display any file type supported by QuickTime 3.0, including GIF, MPEG, WAV, AVI and QuickTime VR. HyperCard's Find command lets you jump to any spot in a QuickTime movie that contains a match in the text track. And HyperCard's QuickTime Toolkit stack contains tools and documentation for controlling all kinds of movie parameters, including location, speed, volume and start and stop points. You can also now easily establish links from HyperCard stacks to the web.

If you own HyperCard 2.3, the upgrade is a no-brainer: just download the free 2.4 updater from <www.apple.com/hypercard>. If you've decided to dabble with programming and you seek an easy-to-learn, friendly authoring tool, HyperCard 2.4 is a good choice—provided your audience is all-Mac. But if you need a state-of-the-art, cross-platform multimedia environment, stay tuned—the HyperCard team is still hard at work.

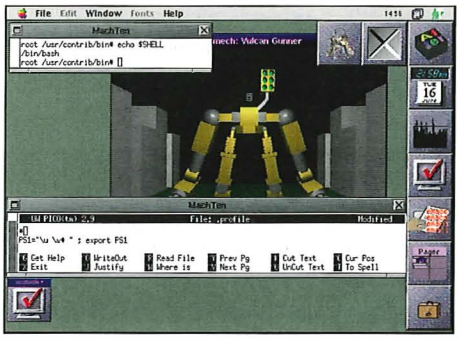
Type:	Multimedia authoring
Rating:	1/2
RRP:	$109
Publisher:	Apple Computer
Distributor:	Apple Computer Australia
Telephone:	02 9452 8000
Facsimile:	02 9452 8160
Reviewers:	George Beekman & Todd Shechter

Power MachTen 4.1

UNIX AND THE MAC OS TEAM UP

Power MachTen 4.1 is a version of BSD Unix that runs on a Mach microkernel and which coexists with the Mac OS rather than supplanting it. Unlike the PowerPC version of Linux <www.linuxppc.org>, which requires a dedicated Mac, Power MachTen runs as a Mac application. As such, it's bound by the limitations of the Mac OS environment—for example, it doesn't offer memory protection or preemptive multitasking as Linux does. Still, using Power MachTen feels just like using a BSD Unix on a workstation.

The package includes standard networking software, utilities and other useful Unix software, such as Perl 5 and the Apache web server. In addition, it automatically installs a full suite of Unix development tools; much (but not all) of the open-source software that compiles under other BSD Unixes will compile under Power MachTen.



Power MachTen 4.1 is a full, Unix-based X Windows environment that runs as a Mac application.

After you install the 350MB of software and perform minimal configuration in the MachTen control panel, you can launch Power MachTen just like any other Mac application. After logging in, you're in a fully functional Unix environment complete with network access—and without painful driver configuration and setup hassles. If you prefer a graphical user interface or want to run software that requires one, starting up the built-in X Windows environment takes only a keyboard shortcut.

Unlike an emulator, Power MachTen runs natively on the PowerPC, offering performance competitive with that of many workstations. The compilers that come with Power MachTen generate native PowerPC code as well; software ported to Power MachTen will execute as fast as your Mac can run it.

Power MachTen 4.1 is an eminently useable version of Unix that—unlike PowerPC Linux—doesn't ask you to forfeit the Mac OS. Although it doesn't offer memory protection or preemptive multitasking, features many Unix users rely on, Power MachTen is a good solution for anyone who wants to run or develop Unix software on a Macintosh.

Type:	Unix environment
Rating:	
RRP:	$1150
Distributor:	Techflow
Telephone:	02 9971 4311
Facsimile:	02 9982 3623
Reviewer:	Stephan Somogyi

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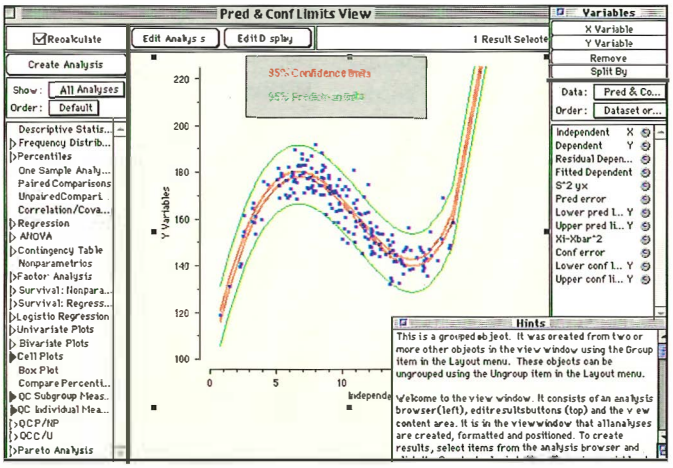
StatView 5.0

STATISTICS BY TEMPLATE

StatView's approach has always been to offer statistical tests more or less as they appear in standard textbooks, using ready-made templates instead of user-written programs. SAS has filled out StatView's test list with small and large additions. The program now offers nonlinear-regression templates; you could analyse nonlinear regression in earlier versions by transforming variable sets, but in version 5.0 it's all automatic. A major new set of tests deals with logistic regression, a specialty in some areas of economics and business.

SAS has supplemented StatView's already excellent ANOVA test suite with the last few missing bits, more-detailed control over interactions, and actual and predicted classification tables for summaries. StatView has always been oriented toward the statistics most useful in biomedical studies, and version 5.0 includes tests that cover all the stats you're likely to see in a research journal in any application area. Another plus: StatView now imports and exports Microsoft Excel and Word files flawlessly, and data sets can be exchanged between Mac and Windows versions with no glitches.



StatView 5.0 lets you import data from a Microsoft Word file and generate a plot with just two or three mouse-clicks.

What sets StatView apart from other stats programs is the minimal effort it requires to convert data sets into high-impact statistical reports and graphics. If you've collected quality-control data, for example, you can get publication-ready charts by making a few simple selections. In sharp contrast to other statistical-graphics tools, you can enhance the chart's details with a few points and clicks.

StatView's ability to make reporting and analysis as easy as pushing a button conceals one potential problem for beginners: the program can generate authoritative-looking pages of nonsense if you don't know which test to select. Fortunately, the documentation and support are excellent.

StatView's lack of programmability would be a drawback if StatView wasn't targeted towards those who prefer to get attractive standard-test output in a hurry rather than program new types of analyses from scratch. Newer, computer-intensive stats methods get left out this way, but typical StatView customers won't fret.

StatView is the best choice for nonstatisticians, and SAS has produced a valuable upgrade in version 5.0. If you've got more data than you have stats background, it's the answer to your prayers.

Type:	Statistics
Rating:	4½
RRP:	$995 ($295 upgrade)
Distributor:	AddSoft
Telephone:	03 5427 1700
Facsimile:	03 5427 1720
Reviewer:	Charles Seiter

Star Wars Archives v2

THE LUCASARTS MACINTOSH ARCHIVES VOLUME 2 STAR WARS COLLECTION

It's the music that gets a bit much—'Da-Da-Da Da, Dah, Da-Da-Da Dah Dah, Da-Da-Da Dah Dah, Da Da Da Dahhh'. You'd better get used to it, because John William's deeply-bombastic 'up a major fifth' score infests every disk in this six-CD-ROM pack. It seems the most telling feature of the Star Wars Universe is its addiction to loud, martial music.

Still, you can turn the music off. The real question with a rerelease pack of old titles like this is bang for buck. The more bang you provide, the more those who brought the games separately will mutter in disgust over how much they paid.

Basically, you get Rebel Assault (1993), X Wing (1994) and Rebel Assault 2 (1995).

Also thrown in is a disk with the first three levels of LucasArts' rather good Doom-like game Dark Forces. (Why not give us the whole game? Let's face it, it's pretty old now.)

Last, there's Making Magic, a promo CD that details Lucas' rejigging of the original trilogy for its recent 'Special Edition' revenue fest.

So, in order: In Rebel Assault, you're a pilot and you shoot stuff. In X-Wing, you're still a pilot and still shooting stuff, but the damn spaceship is a hell of a lot harder to fly. Both games hold up rather well. True classic status arrives with Assault 2, which is bigger, smoother, faster and more violent.

Both of the Rebel Assaults mix flight-shooting with ground-based missions, though the ground-work is a bit static for anyone used to 3D shoot-'em-ups. It's the spaceship stuff that really works, and let's face it, space battles are this package's raison d'être.

Things I liked about this pack include: Unlike many compilation packs, it has a real manual—both a full booklet and a reference guide; only X-Wing (4.2MB minimum) and Assault 2 (a mere 578KB) need to be installed on your hard disk as everything else runs right off the CD; they all run on 68040-based Macs; and the sheer joy of playing four different Mac games for hours without one system crash.

These are classic games, well designed and technically superb. LucasArts has a well-deserved reputation for quality that this pack embodies. The gameplay is pretty damn good too. If only they'd put in all of Dark Forces, it would have won five mice.

And one other plus—I didn't encounter that stupid Wookie anywhere.

Type:	Game
Rating:	4
RRP:	$89.95
Distributor:	Metro Games
Telephone:	03 9329 2999
Facsimile:	03 9329 2995
Reviewer:	Stephen Dunne

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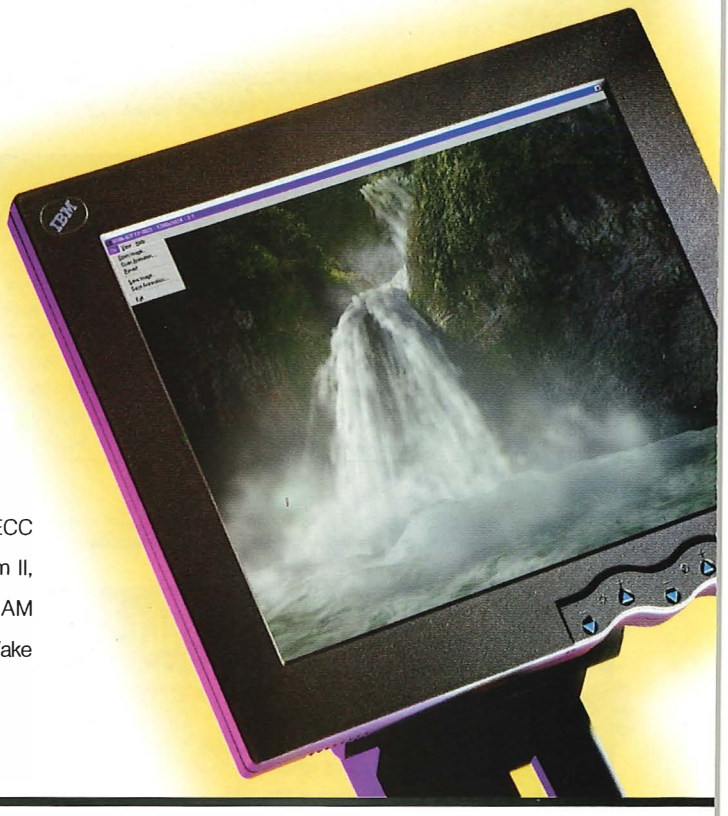

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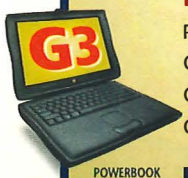

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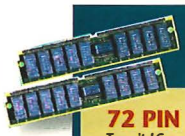

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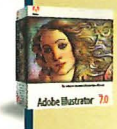

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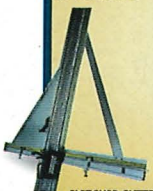
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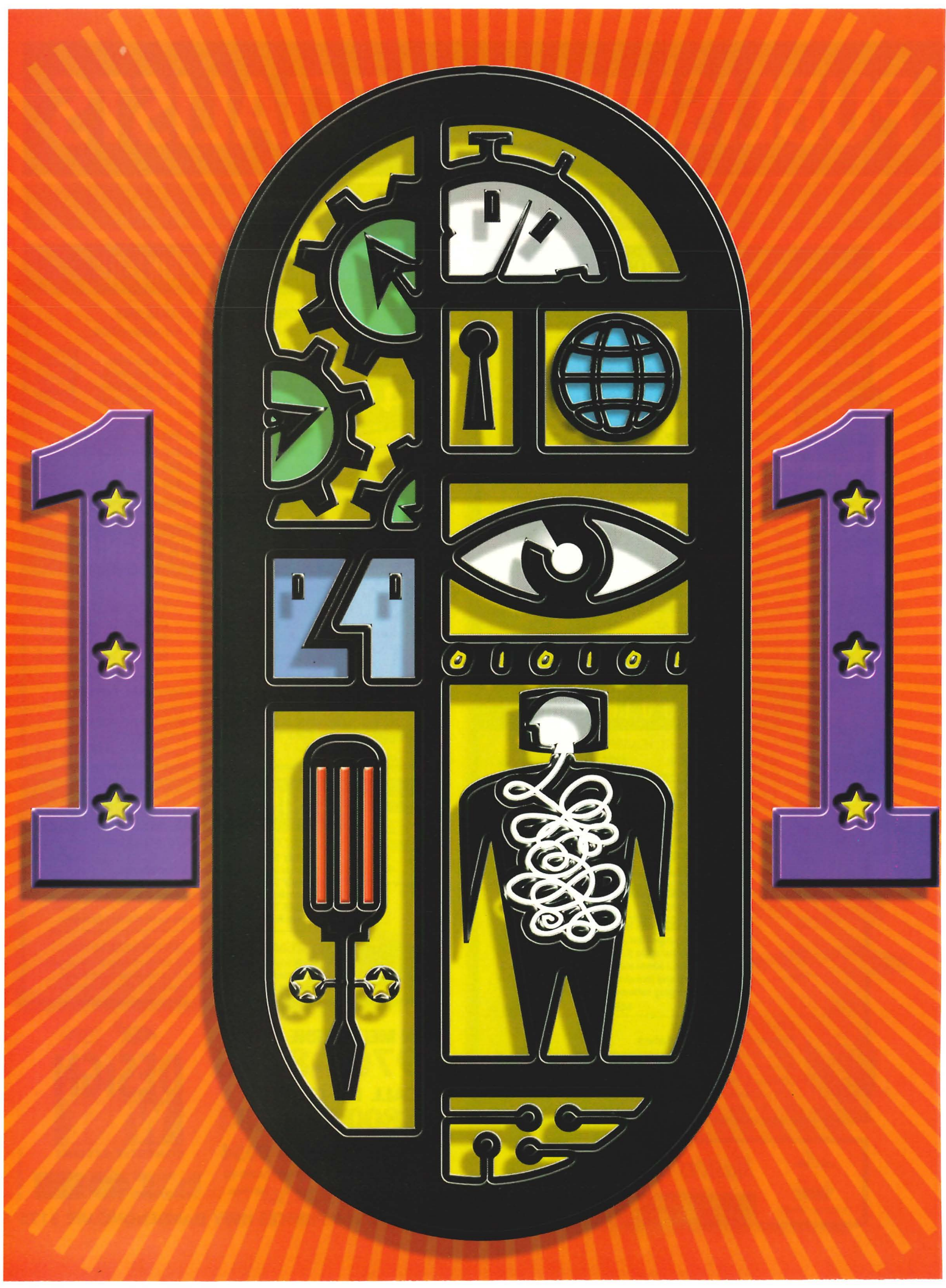
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Our team of experts uncovers 101 ways to work better

Collected by Cathy Abes

hot tips

When it comes to the Mac, nobody's a know-it-all. Today's applications are so full of features, even grizzled veterans may not realise that they could be taking better advantage of the programs they thought they'd mastered. That's why we called on 17 top Mac experts to unearth startling secrets that are sure to boost your Macintosh productivity. The result: 101 great ways to make your Mac and its applications work more efficiently.

Tips 1–2, 9–11, 18–22, 31–32 and 101 by Christopher Breen. Tips 3–7 by Lon Poole. Tips 8, 81–85, 92 and 99–100 by Jason Snell. Tips 12, 24–30, 78, 80–81, 86–91 by Adam C Engst. Tips 13–17 and 93–94 by David Pogue. Tips 23, 47 and 52–54 by Linnea Dayton and Jack Davis. Tips 33–37 by Wendy Sharp. Tips 38–41 by Steven A Schwartz. Tip 42 Arne Hurty. Tips 43–46 and 56–61 by Galen Gruman. Tips 49 and 55 by Deke McClelland. Tips 50–51 and 79 by David Biedny and Nathan Moody. Tips 62 and 74–77 by Sharon Steuer. Tips 63–73 by Olav Martin Kvern. Tips 95–98 by Tonya J Engst).

GENERIC MAC TIPS

1. Hot-wired page preview

Not all programs have a Print Preview function. But you can add it to those that don't by installing a copy of the DeskWriter 500 series printer driver, even if you don't own a DeskWriter. Go to <www.hp.com.au>, and choose support/drivers under the printing and imaging products' home page. Once you've installed the software and restarted your Macintosh, select the DeskWriter icon in the Chooser, choose Print, and click on the Preview button to see a preview of your document.

2. Make words stick together

It's annoying to find words and numbers that should be linked—such as a date and time—torn apart because the entire group couldn't fit at the end of a line of text. Many applications let you use a nonbreaking space to keep text grouped. To make your words stick together, type option-spacebar between each of the words in the group.

3. The one-step alias

You rarely need an alias in the same folder as its original item, but that's where the Make Alias command puts it. Then you have to drag the alias where you really want it. What's more, if you drag the alias to another volume, your Mac will duplicate it, leaving you with an unwanted alias to delete. To create and place an alias in a different location, press command-option while dragging the original item. As you do this, a small curved arrow appears at the base of the cursor to indicate you're producing an alias.

4. Collapse background windows

A window's handy windowshade box disappears if the window is in the background. But you can still roll up the window—just double-click on its title bar. If the window is part of the currently active application, it will stay in the background.

5. Easy-to-drag windows

That thicker border around the sides and bottom of a Mac OS 8 window is more than decorative. Grab a window anywhere along its thick border to drag it to a different location.

6. Really close those windows

It's no secret that command-W closes a Finder window and command-option-W closes all Finder windows. In Mac OS 8.1, command-shift-W not only closes a pop-up window but gets rid of its tab as well. Command-option-shift-W closes all Finder windows and gets rid of all pop-up window tabs.

7. Collapse or expand all windows

Collapse all of an application's windows by option–double-clicking the title bar of any expanded window. Conversely, option–double-click a collapsed window's title bar to expand all the windows in the same application. Option-clicking the frontmost window's Collapse box collapses all the windows in the same application (or expands them, if the frontmost window is already collapsed).

8. Sample colours anywhere

Need to grab a colour from some other application? With Mac OS 8, it's no problem: once the Apple colour picker is open, hold down the option key to get an eyedropper tool, with which you can sample any on-screen colour.

9. Hiding buttons in Mac OS 8

To easily place one button over another in the Mac OS 8 Finder (a nifty trick for hiding a button), choose View Options from the View menu and then select Always Snap To Grid. Now, place the 'covering' button over the button you wish to hide. For complete coverage, be sure that the name of the covering button is longer than the name of the hidden button.

10. Hidden Charcoal characters

You can generate keyboard characters such as the command- and option-key symbols in Mac OS 8's Charcoal font, using the following key combinations: control-Q for the command character; control-G for the option symbol; control-W, backward-delete symbol; control-J, forward delete; control-D, shift symbol; control-Y, up-arrow symbol; control-P, down arrow; control-Z, right arrow; control-X, left arrow; and control-T, Apple symbol. If the particular application you're using won't let you key in these special characters, copy and paste them from a character-selection utility such as Key Caps, which is installed under the Apple menu with all recent versions of Mac OS.

11. Tidying up loose buttons

In Mac OS 8, you can place scattered buttons in neat order in the upper-left corner of a window. First select any of the Arrange entries in the Finder's View menu. Then, to allow buttons a little more headroom, click on the window's size box (the box-within-a-box icon on the right side of the window's title bar).

12. The floppy swap

To copy a file from one floppy disk to another without using the hard disk as an intermediary you must eject the floppies without dismounting them. To eject a floppy without dismounting it in Mac OS 8, select the disk icon and then hold down the option key as you select Eject (which changes to Eject And Leave Behind). Or, just press command-option-E.

13. Resizing desktop pictures

If your picture isn't exactly the right size for your monitor, the pop-up menu in Desktop Pictures offers several options for resizing it. Tile On Screen repeats your too-small picture, side by side and top to bottom, until the screen is completely filled. Center On Screen puts the picture in the middle of your desktop and fills the leftover margin with whatever desktop pattern you've chosen.

14. The unknown positioning keystrokes

In Mac OS 8's Desktop Pictures control panel, the pop-up menu controls the size of your image, but not its position. If your chosen picture is smaller than your screen, you can slam your image against the top, bottom, left or right side of the screen by pressing the arrow keys while holding down the option key. For example, if you choose the pop-up menu's Center On Screen option, press option–up arrow to align your picture with the top of the desktop (against the menu bar). With the Tile On Screen option selected, you can use the same keystrokes to determine the starting point for tiling a picture.

15. Manage extensions yourself

Behind the scenes, Extensions Manager moves files from the Extensions folder into a folder named Extensions (Disabled), where the Mac ignores them. Likewise, control panels you turn off get moved into a folder called Control Panels (Disabled). Knowing about these folders is a troubleshooting advantage; you can restore an extension by moving it back into the Extensions or Control Panels folder, even if Extensions Manager isn't around.

16. High-powered Launcher

Your Launcher window can be a lot smarter than you might think. Just open your System Folder, open the Apple Menu Items folder, and drag the Recent Documents folder into the Launcher Items folder. While you're at it, make an alias of that Recent Documents folder and put it back in the Apple Menu Items folder. Back in the Launcher Items folder, put a bullet (•) in front of the Recent Documents icon's name by pressing option-8. Now you have a new window of continuously updated Launcher icons displaying the documents you most recently worked on. Do the same with your Recent Applications and, if you're on a network, Recent Servers folders.

17. AppleTalk toggle switch

Here's how to put a handy on/off switch on your Control Strip for AppleTalk in Mac OS 8: Open your AppleTalk control panel; choose Configurations from the File menu; and duplicate the currently selected configuration, naming it AppleTalk Off. Click on Make Active to return to the main control panel. Now, from the Edit menu, choose User Mode, click Advanced, click OK, click Options, click Inactive, and click OK. Close the control panel, and save changes. Repeat these steps—but name this configuration AppleTalk On and choose Active (instead of Inactive) in the final rush of clicks. Now when setting up your Location Manager locations, you can use your two new AppleTalk settings as part of an AppleTalk & TCP/IP location setting.

18. Checking up on Retrospect

If you're using Dantz Development's Retrospect on a remote server to back up the office's computers but would rather not hike across the office to check Retrospect's log, there's a way to save yourself the trip. Log on to the server from your desktop Mac, navigate to the Operations Log (System Folder: Preferences: Retrospect: Operations Log), create an alias of the log, and copy it to your Mac. If you have Retrospect on your Mac and you double-click on the file, the server's Operations Log opens within Retrospect.

19. A level playing field

If you find Bungie Software's Myth: The Fallen Lords a bit too challenging, just start the game at an easier level. Hold down the spacebar while selecting New Game, and you'll see a list containing the name of every level in the game. Click on the level you want and press OK to start.

20. Riven movies revealed

Cyan's Riven contains hundreds of movies, which you can supposedly see only by playing the game. But there is another way: download a copy of Bo Lindbergh's Riven Movie Snoop, which is freeware from <www.macdownload.com>. Launch it, insert one of the Riven CDs, and open one of the files contained within the Data folders. A window appears with a numbered list of movies. Select one of the numbers and click on the Play button at the bottom of the window to view the movie.

21. Easier Quake aiming

For players of MacSoft's Quake who don't have the truest aim, there's an easy aid built right into the game. With Quake open, press the tilde (~) key to reveal the Command Console. When it appears, type 'Crosshair 1', press return, and then press the tilde key again. A small crosshair appears on your screen, indicating exactly where your shots will hit.

22. Nuke 'em every time

Graphic Simulations' F/A-18 Hornet and F/A-18 Korea let you outfit your fighter with nukes in only a few missions. Here's how to cheat your way to a nuke on each wing: In the Station Loadout area of the preflight section, set each weapon station to empty. Click and hold just to the right of the last check box in the Empty row, and a red check mark will appear in the margin. You can now place a B-57 (tactical nuke) on pylons two and eight.

23. Flexible type effects

Although Adobe Photoshop 5 lets you add effects such as bevels and embossing to type while maintaining the type's editability, you can't directly apply image effects such as gradients, textures, photos and filters to text without converting it to pixels. But using a colour layer and a clipping group, you can add these effects to your text without losing its editability.

Step one

With the type tool, click on your background image and type your text in the Type Tool dialogue box to create a type layer. (Give the type a colour similar to that of the fill you plan to use, to get a better idea of how the final art will look as you add effects.)

Step two

Choose the effect you want (here we chose Bevel and Emboss) from the Layer submenu of the Effects menu, and click on the Apply button in the Effects dialogue box. (You can add additional effects by choosing them from the pop-out menu next to the Apply button.)

Step three

To add a colour layer above the type, click on the New Layer icon at the bottom of the Layers palette. (We made a gradient of several greens with the gradient tool and applied Filter, Distort and Twirl; then we adjusted the layer's opacity.)

Step four

Make a clipping group of the new layer and the type by option-clicking on the boundary between them in the Layers palette. With all the layers still intact, you can edit the type (by double-clicking on the 'T' icon), change the dimensional effect (by double-clicking on the 'f' icon), or change the colour (by modifying the top layer).

Final image

PRODUCTIVITY TIPS

24. Slim down converted Word 98 files

When you use Microsoft Word 98 to convert Word 6.0 files by opening and saving them, their size tends to double. However, if you create a new file with the Save As command, the file will be roughly the same size as the original.

25. Selective proofing in Word

If you have text that you know Word 98's spelling and grammar checkers will choke on (such as product names), you can force the checkers to ignore it. Select the text, and then choose Set Language from the Language submenu under the Tools menu. At the top of the list of languages in the Languages dialogue box, select No Proofing, and click on OK.

26. OK, go away

Are you sick of having to click on OK when Word 98 tells you it's finished searching a document? Just turn on Word 98's Office Assistant. Even though the assistant presents an OK button when informing you that Word has finished searching, you don't actually have to click it; just click anywhere in your document to make the dialogue box disappear.

27. View footnotes, comments and revisions

With support for revision marks turned on, Word 98 lets you see footnotes, comments and revision marks, even in Normal view. Just place the cursor over an item, and you'll see the text of the footnote, the text of the comment, or the name of the person who made the revision, all in a yellow pop-up window.

28. Editing URLs in Word 98

Although you can click on a URL in Word 98 to open it in a web browser, you can't click within the URL to edit it. Instead, click on either side of the URL and use the appropriate arrow key to move it into the URL, at which point you can add or delete characters.

29. Change hyperlink styles

Word 98 automatically colours and underlines all URLs, which is fine on screen but usually not fine for printed documents. To change the default settings, open the Style dialogue box, Select Hyperlink from the style list, click on the Modify button, and choose Font from the Format pop-up menu in the Modify Style dialogue box. Choose None from the Underline pop-up menu in the Font dialogue box and Black from the Color pop-up menu. Back in the Style dialogue box, select Followed Hyperlink and repeat the process.

30. Validating data in Excel

You can prevent entry of invalid data in Microsoft Excel 98 by turning on data validation for any range of cells to have Excel display a warning when an incorrect value is entered. Select a range of cells, and then choose Validation from the Data menu. From the Allow pop-up menu, choose the type of data to allow, and using the Data menu and fields below, set your data ranges.

31. Tab for tabs

To navigate Microsoft Office 98's tabbed windows without the mouse, hold down the control key and press the tab key. To reverse the direction, hold down control-shift and press the tab key.

32. Making the Word converter work

Word 5.1 users, take note: Do not simply copy the Word 97-98 Import converter from the Office 98 CD-ROM to your Word Commands folder—it won't work. Instead, run the Word 97-98 Converter Installer, which you'll find in the Text Converters folder under Value Pack.

33. Using the right layout

To make a FileMaker Pro database always open to a specific layout, click on the pull-down menu at the top of the Preferences dialogue box and choose Document. In the Document Preferences dialogue box, click on the box next to Switch To Layout and choose a layout from the pop-up menu.

34. Adding instructions to fields

With its Define Fields command, FileMaker Pro lets you include instructions or reminders that disappear when data is entered into a field. In the dialogue box, create a calculation field. Click on the Options button to specify this equation:

If(IsEmpty(Customer Name), "Type the customer name here", "")

In Layout mode, position the calculation field over the Customer Name field, and then send it to the back of the layout by pressing command-shift-J.

35. Precisely positioning elements

You can precisely position fields, buttons and other elements with FileMaker Pro's layout tools. In Layout mode, click on an element and choose Size from the Show menu to bring up a palette that lets you reposition and resize the element by pixels, centimetres or inches. For a bit less precision, you can use the arrow keys to nudge an element in one direction or another.

36. Multiple requests in Find

In FileMaker Pro's Find mode, typing 'Smith' in a name field and 'Canberra' in an address field yields all clients named Smith in Canberra. But you can also look for all clients named Smith and all clients in Canberra by typing your first request (Smith in the name field) in Find mode and then pressing command-N. In the blank record, type your next request (Canberra in the address field). To find all Smiths except those in Canberra, type Smith in the name field on your first Find screen, press command-N, click on the Omit box, and type Canberra in the address field.

37. Add similar elements to your layout

It's easy to add a field or button that shares characteristics (such as size, shape, font or style) with fields or buttons that you've already placed in your FileMaker Pro database. In Layout mode, click on the element and copy and paste it. Double-click on the copy to bring up the Specify dialogue box to change the field or button.

38. Dialogue boxes at your command

You can double-click on elements in AppleWorks (ClarisWorks) Office 5's text ruler to instantly summon the Paragraph, Tab and Section dialogue boxes. Double-click on a paragraph-alignment icon or on the centre of the line-spacing icon (for the Paragraph dialogue box), on any tab icon (Tab dialogue box), or on the centre of the columns icon (Section dialogue box).

39. Keep your hands on the keys

Tired of reaching for your mouse to click on dialogue-box buttons in AppleWorks Office? Instead, press the command key. Most buttons in AppleWorks dialogue boxes have keyboard equivalents that are shown when you hold down the command key.

40. Show me the buttons

Unless you have a very large monitor, you probably aren't able to see all the buttons in AppleWorks Office's default button bar. To display them all, drag the inner edge of the button bar to increase its number of rows or columns.

41. Make your links do more

The URL links feature in AppleWorks lets you place clickable links to web pages in your documents. However, you can specify a prefix other than <http://> to make the link perform other functions, such as downloading files from an FTP site or launch an email program and sending mail to a designated address, by using the prefixes <ftp://> and <mailto:> respectively.

43. Use PC file extensions

If you work in a cross-platform environment, be sure to always add the PC file extension (such as '.tif' for TIFF files, '.qxd' for QuarkXPress files, and '.doc' for Microsoft Word files) to your file names. That will let PC users see the correct icon when they get those files.

44. Shortcut aliases

Programs with versions on both platforms generally have identical keyboard shortcuts. On a PC, think of the Alt key as option and Ctrl as command. Try affixing labels with the Mac keys' names on their PC counterparts.

45. Macintise your PC

To make Windows act more like a Mac, drag the Start menu to the top of your screen; then the pull-down menus really will pull down. To simulate the Mac desktop, drag the icons for your various drives from the My Computer and Network Neighborhood folders to the desktop; this will create for each drive an alias that works like the Mac's desktop drive icons.

46. Zip or Jaz from PC to Mac

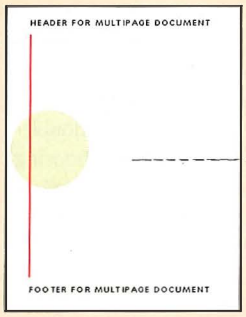
To work with PC-formatted Zip or Jaz disks on your Mac, be sure to download the version 6 driver from <www.iomega.com>. If you're using Software Architects' DOS Mounter 95 instead of Mac OS 8's PC Exchange, you can use the existing Iomega Driver. Just rename it 'nIomega Driver'; this lets DOS Mounter 95 handle PC-formatted disks while Iomega Driver handles Mac-formatted disks.

42. Mastering master-page elements in FreeHand

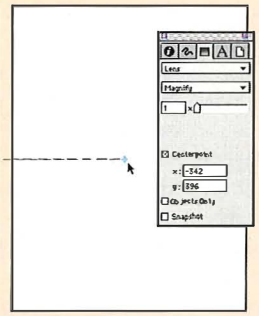
Macromedia FreeHand 8's Lens fill and Centerpoint options together give you a way to outfit multipage documents with master-page elements such as headers and footers, similar to those you can create in publishing programs such as QuarkXPress and Adobe PageMaker. You can then edit an element on one page while simultaneously updating all the other pages.

Step one

After creating your multipage document, make the first page your Master Elements Page by creating all your repeating elements—type and FreeHand-created or placed graphics—on that page. Then, on the second page of your multipage document, draw a rectangle that fills the entire page. With this rectangle selected, open the Fill Inspector (command-option-F) and choose Lens for the fill type and Magnify for the type of lens fill.



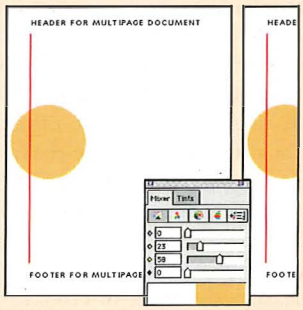
First page (Master Elements Page)



Second page

Step two

Set the magnification level to 1x and select the Centerpoint check box, and you'll see a centre point in the middle of your rectangle. Select the centre point and move it to the centre of the Master Elements Page. Everything from that page now shows up in the rectangle you drew on the second page.



Step three

To place master elements on other pages, just clone (or duplicate) the rectangle with the lens fill and move the copies to those pages. The centre point always stays the same relative to your Master Elements Page. Now any changes you make to the elements on the Master Elements Page (such as specifying a different tint) are instantly reflected on each of the other pages.

Bonus step

One additional step is needed to make new elements drawn on the Master Elements Page show up in lens fills on the other pages. Using Paste Inside, simply put your master-page elements into a rectangle on that page. Then when you create a new element on the master page, cut and paste it inside that same rectangle to make the new element show up in all those other lens fills.

GRAPHICS AND PUBLISHING

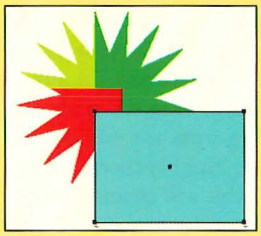
47. Autoselecting layers

Adobe Photoshop 5's Move tool now has an Auto Select Layer feature, which you set in the tool's Options palette. With this feature on, you don't have to choose a layer from the Layers palette; clicking with the Move tool (or command-clicking with some other tool) on an element in the image itself automatically takes you to the layer containing that element—assuming the layer is set to at least 50 percent opacity. Furthermore, shift-clicking links whatever layer you click on with the active layer, so if you grab and move any of the linked layers, all of them move. If you hold down the control key and click the mouse, you can choose from a pop-up list of all the layers under your cursor.

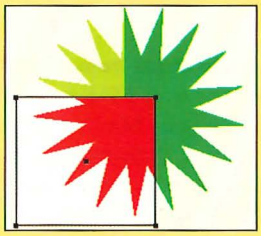
48. Inserting objects into a mask

Here's an easy way to insert additional objects into a mask in Adobe Illustrator, using either Paste In Front or Paste In Back, depending on whether you want the new object placed in front of or behind an existing object within the mask. Before starting, make sure that Paste Remembers Layers (in the Layers pop-up menu) is off.

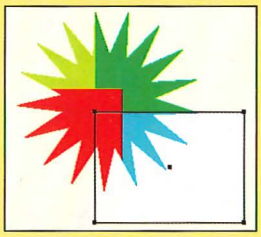
Step one
Position the object where you wish to place it within the mask.



Step two
After cutting the new object to the Clipboard, select an object within the mask.



Step three
Choose Paste In Back to place the new object within the masking group.



49. Adding a spot-colour channel

Photoshop 5 now supports spot-colour overlays, letting you place the separation in a separate channel. You can create a spot-colour channel by holding down the command key while clicking on the little page icon at the bottom of the Channels palette. Click on the Color swatch and then on the Custom button to select a Pantone ink or other predefined colour.

50. When history can't be repeated

In Photoshop 5, everything you do is temporarily saved as a 'state' in the History palette. However, if you change the dimensions or physical orientation of the document—such as by using the Rotate Canvas, Image Size or Canvas Size commands—you won't be able to paint with previous states using the new history brush. So it's best to perform such changes before you start working with the History palette.

51. Painting back the hands of time

Although you can use Photoshop 5's history brush to paint back previous History states of your image, it can be a tedious process, especially with large image regions. Fortunately, there's an easier way: choosing the Fill With History option of the Fill command replaces any selection (or, if no selection is defined, the entire image) with the History state you specify.

52. Duelling shadows

Photoshop 5's layer effects offer an easy way to produce two different kinds of shadows. To create and offset the angled shadow you get from a directional spotlight, use the Drop Shadow or Inner Shadow effect. To make the diffused 'pool of darkness' shadow thrown by overhead lighting, apply the Outer Glow in black or another dark colour with the Mode set to Multiply.

53. Transforming paths

Before Photoshop 5, it was sometimes a toss-up whether to import a simple Adobe Illustrator graphic as paths or as pixels. Pasting as paths took up very little memory, and you could do things like stroke the paths with painting tools. But placed as a layer of its own, the artwork could be scaled, skewed or otherwise distorted before rasterising—transformations that couldn't be done to paths. Since Photoshop 5's Transform and Free Transform commands now work on paths, it makes sense to bring in simple Illustrator artwork as paths by pasting it into Photoshop with the Paste As Paths option selected.

54. Just drag those shadows

In Photoshop 5, when you use the layer effects' Drop Shadow and Inner Shadow commands, you don't have to enter numbers in the Effects dialogue box. Just move the cursor into the working window and drag the shadow where you want it to go. The Angle and Distance settings in the dialogue box will automatically reflect what you've done. If you check the Use Global Angle option in the Effects dialogue box, then dragging the shadow will change the angle of all the bevel, emboss and other shadow effects as well.

55. Easy measuring

To measure the angle of crooked scans and photos in Photoshop, you'd typically set the line tool to a weight of zero and then draw an invisible line, noting its angle in the Info palette. Depending on the direction of your drag, you might need to subtract 180 degrees or invert the value to straighten the image. But now Photoshop 5's measure tool does those calculations for you. After drawing a measure line and dragging its endpoints to adjust it, choose Numeric from the Transform submenu. The angle appears in the Rotate option box, automatically converted to its complimentary value between 45 and –45 degrees.

56. Uncover wrap paths

To find out whether the image you're importing into QuarkXPress has an alpha channel or an embedded path that can be used as a text-wrap, look at the Information section of the Runaround or Clipping pane. It indicates any alpha channels or embedded paths.

57. No maths needed

For fractional dimensions, don't pull out your calculator —QuarkXPress 4.0 can do the maths for you. For example, if you want a page width of 32 and 7/8cm, enter 32+7/8, rather than 32.875. Note the plus sign: It's essential. XPress reads 32 7/8 as 327/8, or 40.825.

58. Uneven text insets

If you press the command key while resizing a text box in QuarkXPress 4.0, the text inset is resized along with the rest of the box. You can use this trick to create a box whose horizontal text inset is greater than its vertical text inset.

59. Change all nodes

In QuarkXPress 4.0, you can change all segments or points in a curve by double-clicking on the curve and then choosing the new point or segment type in the Measurements palette. The entire curve will be modified accordingly.

60. Web-safe colours

When creating web-bound QuarkXPress documents, be sure to create colours whose hex values are composed only of 00, 33, 66, 99, CC, and FF. Better yet, use Apple's HTML picker with the Snap To Web Color option checked. Other values may not display properly in some web browsers.

61. Repeat appends

In QuarkXPress 4.0, you can import from several documents by clicking on the Append button after importing styles from a document; this action reinvokes the Append Style Sheets dialogue box. Repeat the import for each document.

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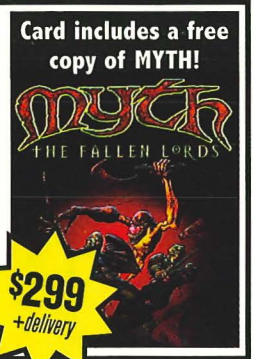

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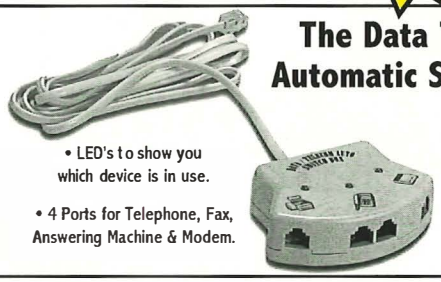

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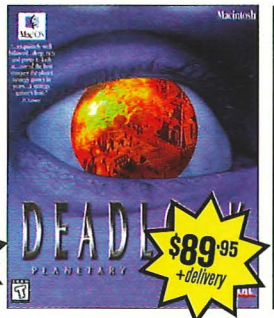

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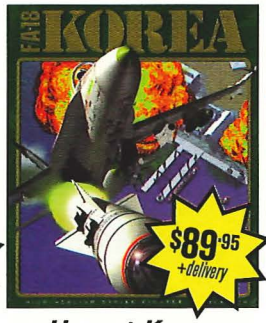

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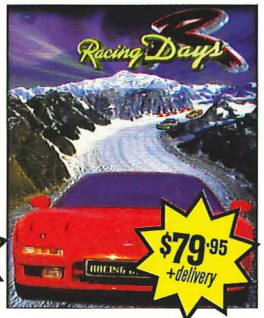

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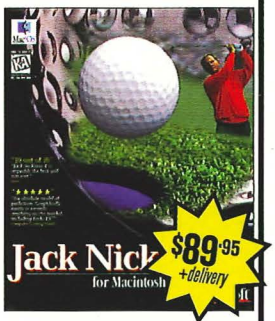

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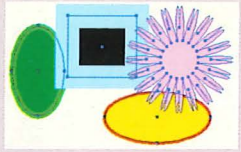
Telephone _____ *Fax* _____ *E-mail* _____

62. Changing only some styles

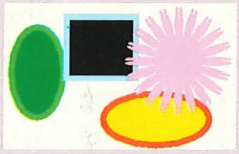
Here's how to edit selective characteristics on multiple selected objects in Adobe Illustrator. Using palettes, you can set one specific style for all selected objects without affecting any other characteristics.

Step one
With the original objects selected, the toolbox indicates that different styles are selected.

Step two
The selected objects remain unchanged until you designate new settings.



Step three
Entering a new stroke weight of one point affects only the stroked objects and leaves the (unstroked) pink object unchanged.



63. Rotating around an object's centre

Ordinarily, Adobe PageMaker 6.5's Rotate tool rotates objects around the point at which you start dragging the tool. To rotate the object around its geometric centre point, hold down the control key as you drag the tool. Note that if you've selected a series of objects, holding down the control key makes them rotate around their common centre point, not their individual centres. To rotate a number of objects around their individual centre points, run the script Transform Each Object (you'll find it in the Transform folder inside the Element folder in the Scripts palette). You can also use this script to skew, resize and reflect objects.

64. Adjusting layouts

Despite what you might think, PageMaker can resize and move objects in a layout in response to changes you've made to a publication's column guides—just turn on the Adjust Layout option in the Column Guides dialogue box. To tell PageMaker to adjust a layout when you apply a new master page, turn on the Adjust Layout option on the Master Pages palette's pop-up menu before you apply the master page (or turn on the Adjust Layout option in the Master Page Options dialogue box when you create or edit the master page). You can also use Adjust Layout to automate layout changes based on altered page sizes (from letter to A4, for example). You can control which objects are moved or resized, using the Layout Adjustment Preferences dialogue box (choose Layout Adjustment from the Preferences submenu of the File menu).

65. Linking and unlinking frames

To create a series of linked text frames in PageMaker, hold down the command key as you draw the frames. Each new frame you create will be linked to the frame you drew before it. To unlink a frame in a series of linked frames, hold down command-shift as you click on one of the frame's windowshade handles.

66. Printer Styles Shortcut

PageMaker's printer styles give you an easy way of saving and applying different printing settings—you can create one printer style for printing composite-proof pages on your local laser printer, another for printing colour-proof pages on a colour printer, and still another for printing final pages on an imagesetter at your service bureau. Make the changes you want in the various Print dialogue boxes, and then hold down the command key. PageMaker changes the Print button to the Style button. Click on the Style button, enter a name for your new printer style in the Name Printer Style dialogue box, and press return.

67. Resizing grouped text

In PageMaker, resizing a group containing text blocks doesn't change the size of the type in the text blocks—only the size of the text blocks themselves. To change the size of the type inside a group as you resize the group, run the Resize Group script (it's in the Group folder inside the Element folder in the Scripts palette), which lets you enter a scaling percentage.

68. Selecting through objects

Want to select an object in a PageMaker document that's behind another object or inside a stack of objects? There's no need to drag objects out of the way. Hold down the command key and click on the object that's on top of the object you want to select. Click again, and PageMaker selects the next object in the stack. Continue clicking until you've selected the object you want. This trick also works when you want to select 'through' an inline graphic to select a text block, or when you want to select a graphic that you've placed inside a frame.

69. Drag-and-drop fills

To apply a radial fill to a path in Macromedia FreeHand versions 7 and 8, hold down the option key as you drop a colour swatch inside a path. FreeHand positions the centre of the radial fill at the point at which you dropped the colour swatch. (To reset the centre of a radial fill to the centre point of a path, hold down shift as you click on the Locate Center control in the Fill Inspector.) To apply a graduated fill to a path, hold down the control key as you drop a colour swatch inside a path. To apply a basic fill, hold down the shift key instead.

70. End-o-matic

Hate adjusting bézier control handles to change the curves in a FreeHand path? Use the pointer tool to select a path, and then hold down option and drag the line segment you want to bend. As you drag, FreeHand changes the curve of the line segment—you never have to touch a control handle.

71. Getting blends off a path

What if, after you've joined a blend to a path in FreeHand, you want to get the objects in the blend off the path but leave each object in the same position as it occupies on the path? Just ungroup. FreeHand drops the objects onto the page in exactly the same positions they occupied on the path.

72. From point to path

What can you do when you've selected a point in FreeHand but want to select the entire path? Press the grave-accent key (the `` ` `` symbol to the left of the number 1 key on most keyboards), and FreeHand will select the path. This technique also works in other situations: When you've subselected an object inside a group and then want to select the group, press the grave-accent key. When you've subselected a single path inside a composite path, press it to select the entire composite path.

73. Easy palette navigation

It can often be a long way from the cursor's position to a field in one of FreeHand's floating palettes. Press the grave-accent key (see tip 72) as many times as it takes to jump through the text edit fields in the palettes until you've highlighted the field you want to edit. This is especially handy when setting type, as you don't have to take your hand off the keyboard to use the mouse.

74. Quick access to locked guides

In Adobe Illustrator 7, with AI 6 Tool Shortcuts enabled under General Preferences, hold down the shift and control keys and click-drag on a guide to move it. Shift-control-double-click to turn the guide into a selected object that can be deleted.

75. Enhance type selecting

By default, Illustrator 7 activates two new options that affect type: Type Area Select and Anti-Alias Type. Type Area Select allows you to click anywhere on a text block to select it; unfortunately, this may make it difficult to select nearby objects. You can turn it off in the Keyboard Increments section of the Preferences dialogue box.

76. Keeping blends grouped

You can take Illustrator's ability to automatically group blended objects a step further. To group the blended objects with the two objects that initiated the blend, group before you create the blend. You can then use the selection tool to reselect the entire group or the direct-selection tool to edit objects within a blend; click twice with the group-selection tool on an object within the blend to select only the blended objects.

77. Get back those Illustrator 6 shortcuts

In Illustrator 7's General Preferences, enable AI 6 Tool Shortcuts to restore both control-key access to Convert Direction with direct select and Add/Delete Points with the pen tool, and one-handed access to Lock/Hide functions. These new shortcuts do differ slightly from the originals: Lock (command-2), Unlock (command-option-2), Hide (command-3), and Show (command-option-3).

WEB AND EMAIL

78. Open new windows while browsing

Often when reading a web page, you want to follow several links, but you also want to finish reading the current page. If you open those links in new windows, they'll load while you continue to read. In Microsoft Internet Explorer, just command-click on a link. In Netscape Navigator, click and hold or control-click on a link and then choose New Window With This Link from the menu that pops up.

80. Saving graphics from Navigator

If you see a web-page graphic you want to download and you're using Navigator, just drag the graphic to your desktop to download it.

81. Quick search of the net

You don't need to go to a search page to search for something on the internet—you can do it right from your browser's address field. In either Navigator 4.0 or Internet Explorer 4.0, type a question mark, a space, and the search term. If you're searching in Navigator for multiple terms, you can omit the question mark, while in Explorer, you'd substitute 'go' for the question mark. For example, typing 'buffy vampire' in Navigator or 'go buffy vampire' in Explorer nets you a list of sites devoted to the television series and film Buffy the Vampire Slayer.

82. Finding forgotten URLs

Can't remember the address of that web site you visited last week? In Internet Explorer 4.0 or later, you can search for text in the name or address of web pages you've bookmarked or recently visited. After opening the History or Favorites window, check the Select All Items That Match Criteria option in the Find dialogue box to highlight all items that match your search terms. It's easier to find the item you want when you have to scan only selected items.

83. Bookmarks on a page

Using any program that can save as HTML, you can create an HTML page containing a list of your favourite links. Set this page as your web browser's default home page.

In Navigator, choose Open Page from the File menu and open your HTML file. Then choose Preferences, choose Navigator, select the Home Page radio button, and click on the Use Current Page button.

In Internet Explorer, choose Open File and open your HTML file, select and copy the entire contents of the address box, choose Preferences, click on Home/Search, and paste into the Address window in the Home Page box.

84. Backward site hopping

In Navigator, click on the Back button while holding down the option key to go back to the previous site you visited, rather than the previous page.

85. Goodbye to click-and-hold

In both Navigator 4.0 and Internet Explorer 4.0, you can control-click to immediately see the program's contextual menus, rather than having to use the old click-and-hold method.

86. Step up to the Favorites bar

Don't want to go to the Favorites menu for your frequently accessed web pages in Internet Explorer 4.0? Just add them to the Favorites bar, which appears in the browser window, instead. Open the Favorites window, and drag bookmarks into the Toolbar Favorites folder (feel free to remove those that are already there). Keep the names short and you'll be able to fit more in.

87. Electronic reminders

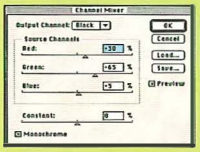
Use Qualcomm's Eudora to send email reminders to yourself and others by option-clicking on the Queue button in the message (or on Send, if you send messages immediately). In the Change Queuing dialogue box, set a date (slightly in advance

79. Better greyscale via channel mixing

When Adobe Photoshop converts colour images to greyscale mode, a fixed internal equation specifies the mix of red, green and blue to produce a monochromatic image. Photoshop 5.0's new Channel Mixer (with the Monochrome option checked in the Channel Mixer dialogue box) lets you define exactly how much red, green and blue to mix together to create a custom greyscale image. Adding more than 100 percent of a channel to the Channel Mixer increases the brightness of the resulting greyscale image as if the Add application mode were being used. Setting the Channel Mixer's sliders below zero percent will reduce brightness as if the Subtract application mode were being used. Going to either extreme will yield some very interesting special effects; for realistic greyscale derivation, we recommend a lot of green, some red, and very little (if any) blue.

Step one
An RGB colour image before being converted to greyscale mode in Photoshop 5.

Step two
Subtle details are lost when too-high percentages of each channel (here, Red, 70; Green, 40; Blue, 50) add up to more than 100 percent.



Step three
In the Channel Mixer dialogue box, you can set just the right combination of Red, Blue and Green.

Step four
Mixing a much smaller amount of red, a majority of green, and just a touch of blue produces a well-balanced greyscale image.

of the event you want to remember) and a time for the message to be sent and then click on OK. Eudora 4.0 will send the message at the date and time you set; version 3.x sends it the first time it sends mail after the date and time you set.

88. Find that filter

After you've created numerous filters in Eudora Pro, scrolling through the list to find a specific one to edit or delete can be tedious. But open the Find window just after making Eudora Pro's Filters window the frontmost window, and you can use Find to seek out the filter you want.

89. Get rid of unused filters

To see when a Eudora filter was last used, select one and look in the grey area between the Match and Actions sections to see the last time Eudora applied that filter to a message. Eudora Pro 4.0 also puts a dinosaur icon next to filters that haven't been used for 30 days or more, which you can remove for faster filtering.

90. Select similar messages

A fast way to select similar messages in a Eudora Pro mailbox is to option-click on the cell that's the same in all the messages. For instance, option-clicking on someone's name in the Who column causes Eudora to select and group together all the messages from that person.

91. Eudora's hidden glossary

Hidden within Eudora's Address Book is a feature similar to a word processor's glossary that lets you store and retrieve commonly used words and phrases. You can enter almost any text you want as the address of a nickname. Then, in a message, type the nickname, hold down the option key, and choose Finish & Expand Address Book Entry from the Edit menu (command-option-comma). Leave empty the Domain To Add To Unqualified Names field in the Sending Mail settings panel, or Eudora will add that domain to the first word of your glossary entry, as in, 'What@tidbits.com about this?'

92. Style-free Eudora

If you're sending a message containing styled text with Eudora Pro to friends who can't see styled text, select your entire message and press command-option-T to convert the message back to plain text. You can also use command-shift-apostrophe to paste quoted text with the styles automatically stripped out.

93. One-step enclosures

To attach a file to an outgoing email message in Claris Emailer, don't bother messing with the Enclosures paper-clip icon. Instead, drag an icon from the Finder desktop into any grey area of Emailer's interface—the border around your message, for example.

94. Quick Emailer addressing

If your Emailer Address Book is filled with names but you email only a handful of recipients regularly, edit their names in the Address Book so that the names begin with digits. Turn 'John Howard' into '2 John Howard', for example. When it comes time to send a message to John Howard, you won't have to type 'John Ho' (which you'd have to do to distinguish that name from all the other Johns in your Address Book); instead, just type '2' and press tab to fill in the complete address.

95. PageMill colour panel

When designing a web site in Adobe PageMill, use the Color Panel to apply a uniform set of colours to your site. To access the panel, choose Show Color Panel from the View menu or press command-apostrophe. To customise a colour, double-click on it. To apply a colour, drag it off the palette to an item on the page.

96. A bare-bones Tool palette

Pare down the HTML Tools palette in Bare Bones Software's BBEdit to a more manageable size by removing commands you seldom use. To do so, click on the pop-up arrow at the upper left of the palette and choose Configure Buttons. Command-click on items to remove them; click on items to add them. To occasionally invoke commands you've removed from the palette, use the Tools menu.

97. Avoid BBEdit repetition

If you frequently type the same HTML tag sequences in BBEdit, use the HTML Custom Markup command to do the work for you. For example, if you often link to URLs that you bring into BBEdit by copying and pasting, the custom markup ... links selected text in BBEdit to a URL that you've pasted into the Clipboard. Think of <\c> as standing for Clipboard. The ellipsis (...) indicates where the selected text goes in the HTML sequence (press option-semicolon to insert an ellipsis).

98. Enter once, repeat indefinitely

You don't have to keep entering an element (such as contact information or a navigation bar) that repeats on each web page you create in BBEdit. Instead, enter its HTML code in an include file and store that file in the template folder set in BBEdit's HTML Preferences. Say you name the include file Contact; you can make a placeholder for it in another document (or many other documents) by using HTML comment tags like the following:

<!— #include "Contact" —>
<!— end include —>

Use the HTML Tools Update command to insert a copy of the include in the placeholder. If you edit the include, broadcast the changes to its placeholders with the HTML Tools Update command.

99. Put hyperlinks in their place

In any web publishing program, you can program a hyperlink to automatically open in a new window by setting the link's target (even if you're not using frames) to <_new>. If you're using a text editor, the format is <A HREF="<<link>>" TARGET="_new">.

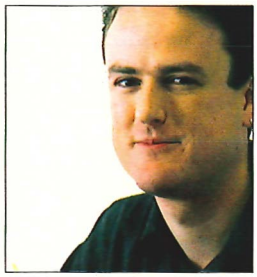
100. Debugging HTML form data

When you're designing an HTML form, be sure to set the form's method variable to 'get'. Then, when you submit the form, your browser's URL window shows you all the data your form is sending to the web server. When you're done debugging, set the method to post.

101. A safer Communicator install

Certain programs, including Netscape Communicator, automatically install the ObjectSupportLib extension, which can conflict with Mac OS 8. To keep that extension from invading your system, open the Communicator Module folder (in the Communicator folder), double-click on the Communicator Module installer, and select Custom Install. To prevent installing ObjectSupportLib, don't check the box next to AppleScript Object Support Library.

Censorship: products & alternatives



Steven Noble writes about Apple and education in Australia.

Technology and trust are two competing approaches to controlling internet use in schools

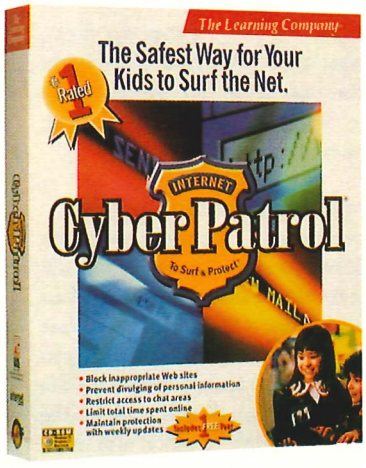
The internet has rapidly become the world's largest information clearing house. Online, you can be both informed and misled, excited and stultified—depending on what you stumble upon, and what decisions you make. It's not surprising, then, that schools are moving quickly to build internet use into the curriculum, but are also concerned by the possibility that something could go terribly wrong.

In this context, 'terribly wrong' means 'in conflict with the goals of the Australian education system'. And make no mistake, this kind of material is readily available on the internet, if you go looking for it. For example, drop by the home page of Adelaide-based hate group National Action, and you'll read: "Do not believe your teachers. They are not interested in your welfare. They support an Asian future for your country and regard your refusal to back down to intimidation by Asian gangs as annoying. They will not protect you."

In an attempt to prevent students getting their hands on this sort of material, many in the education community are turning to internet-filtering products.

Ronelle Hewes is a teacher at NSW's Carlton South Public School. She said the computers supplied by the Department of Education came with the filtering product Cyber Patrol pre-installed along with a strong recommendation that it be used. The result? Children could not search on the words *fairy*, *cock*atoo or *womb*at, because of the sexual connotations of these words or their parts. What's more, when some of the children tried searching for the Spice Girls, they got "some very nude spicy girls up on the screen".

However, which sites are blocked and which are not depends more on how the filtering product is configured than on which product is chosen. Most filtering products let the administrator choose from several categories of potentially objectionable keywords and web sites.



Cyber Patrol is content-filtering software for Macs on the internet.

Despite the problems that this school experienced with Cyber Patrol it persisted with using it, Hewes said, because of the possibility that parents could sue if they did not do so and then one of the children found something truly horrific.

Roadshow New Media hopes to have the home-user version of Cyber Patrol for Macintosh on Australian shelves by the third week of September. It will sell for $59.95 RRP, and Roadshow New Media can be reached on 02 9552 8736, fax 02 9660 8436 and <www.roadshow.com.au>. If the copy that you see on the shelf has 'Limited offer—free Softkey internet tutor inside' stamped on the box, don't get too excited—that disc runs under Windows only.

However, most schools would require a different version of Cyber Patrol, which installs on the proxy server. The Learning Company (02 9904 0400, fax 02 9904 0455) sells Cyber Patrol direct to education, and pricing is on application.

An alternative filtering product that's relevant to schools is Maxum Development's WebDoubler. This web-proxy software consists of a core application and a suite of plug-ins that deliver services including content filtering. Finite State Software expects to be distributing WebDoubler in Australia for $1595 RRP by the time you read this. The company can be reached on 03 9859 9266, fax 03 9859 9511 and <www.finite-state.com.au>.

Sonic System's SonicWALL is a networking device that provides filtering and related services. Education pricing starts at $1020. Australian distributor Macsimise can be reached at 03 9521 4877, fax 03 9521 4977 and <www.macsimise.com.au>.

There are also Australian schools that have made great use of the internet without content filtering.

Until recently, Damien Morgan was a grade five and six teacher at St Patrick's Primary School, in the central Victorian town of St Arnaud. The Catholic

SonicWALL is a networking device that can provide content-filtering services.

school was defined as disadvantaged and entitled to a funding boost, Morgan said. The 120 pupils and their teachers and parents all felt that new technology would be a great use for this money. They installed a Vicom internet gateway and 16 Macintosh computers, but no filtering products.

Instead, the school introduced an acceptable use policy. "It was understood that internet use at school was school work, not recreational," said Morgan. "If they wanted to [use the internet for other purposes], they'd have to organise it at home."

Also, teachers were required to 'presearch' areas that were going to be explored online in the classroom, so they could better help children find educational material without encountering offensive sites.

Parents were happy with these policies, Morgan said. One grade five student did "follow a couple of links injudiciously, ending up with an offer to download the Pamela Anderson/Tommy Lee video," but Morgan stopped him before he went any further.

While most schools will continuing to use filtering products, the St Patrick's experience shows that trusting students is an alternative that should at least be considered.

Next month: finding great educational sites online.

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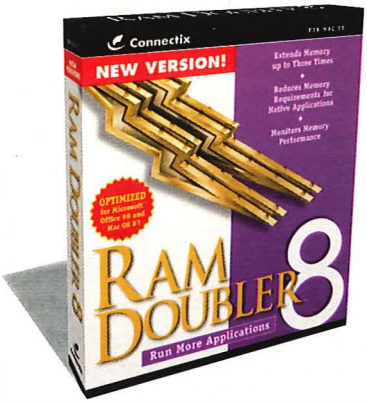

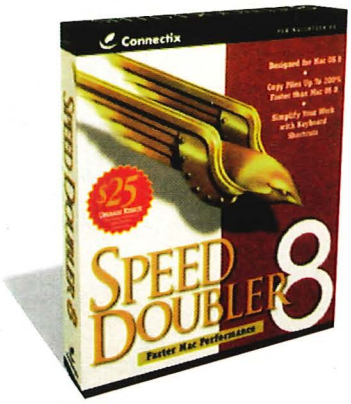

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Apple's multimedia all-star is in peak form with version 3

by Christopher Breen

QuickTime goes Pro

QuickTime used to be simply the means to a movie, but now it's a lot more than that. Apple's multimedia technology has become the star player in the company's lineup and is potentially Apple's most successful cross-platform product ever.

QuickTime 3, released for the Macintosh and Windows this autumn, is the strongest version yet. Its strong new editing features and wide support for different file formats have transformed it into a true all-in-one cross-platform media tool.

This is big news for the people who create digital media and those who view it. The new QuickTime allows users on both platforms to see audio, video, QuickTime VR (virtual reality) and graphics without having to load up on a plethora of browser plug-ins. As a result, it's got a fighting chance to rule the multimedia roost on both the desktop and the web.

QuickTime's new compression schemes also make the application even more effective at delivering high-quality audio and video in small—more internet-friendly—packages. It can even stream media (including QuickTime VR) over the web.

When you download QuickTime 3 from <www.apple.com/quicktime> you get all of its elements: a new web-browser plug-in—QuickTime Plug-in 2.0—as well as a collection of system software and stand-alone utilities, such as MoviePlayer 3.0 and PictureViewer 3.0. With these tools in hand, you can view just about any media file you encounter. If you want to actually do anything with QuickTime 3—from saving or scaling a movie to employing special effects—you'll have to pay $US29.95 to unlock all of its features. This activated version is called QuickTime 3 Pro. In this tour, we'll hit the highlights of the best that QuickTime 3 Pro has to offer and see why it's become one of Apple's hottest players on both the desktop and the web.

Getting in the standards game

Make no mistake, Apple wants QuickTime to be the multimedia standard for desktop computing and the web. If Apple hopes to fight the good fight in the cross-platform–standards game, QuickTime must become a one-stop–shopping technology. It must be able to deal with just about any video, audio or graphics file it happens upon, regardless of platform or application. QuickTime takes a significant step toward that goal with its expanded set of supported file types.

QuickTime now offers a good way to view video and graphics files of all kinds, whether they come from a Mac or a PC. The files can be in Microsoft's AVI format, the PC video standard; Open Media Framework (OMF), the PC-friendly extension of the AVI standard; OpenDML, a high-end video standard

created by Avid; and even DVCam, a format used by digital-video cameras.

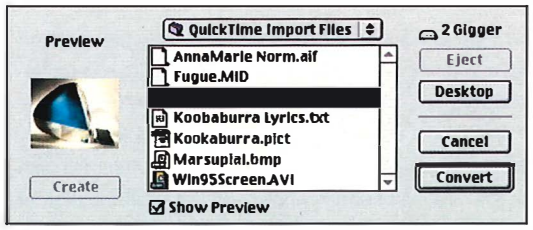
One area where QuickTime's cross-platform video support falls short, however, is with MPEG-1, a popular web-video format that allows you to create highly compressed movies. QuickTime 3 for the Mac fully supports MPEG-1, thanks to the QuickTime MPEG Extension, but the same is not true of QuickTime 3 for Windows. According to Apple, it should be by the end of the year.

There's little such bad news, however, when it comes to other graphics-file formats. Version 3 adds support for the Windows graphics standard Bitmap (BMP), and for Flic, an animation standard popular on Windows. Graphics pros will also be pleased to know that QuickTime 3 can display another significant kind of graphics file as well—Adobe Photoshop files, complete with their accompanying layers and alpha channels.

The sounds

Seeing may be believing, but it's nice to hear what your videos and other media have to say, too. QuickTime 3 builds on a solid foundation of support for sound formats such as AIFF/AIFC, WAV, AU and MPEG Layer 2. Multimedia professionals who use audio samplers and high-end audio-editing applications will be pleased that the new QuickTime adds support for Sound Designer II files, a file format created by Digidesign and commonly used by professional audio-editing applications.

QuickTime has also beefed up its support for MIDI sound—the music format used for creating and playing the synthesised music files popular in games. Previous versions of QuickTime included the limited—and nearly unlistenable—QuickTime Musical Instruments sound set. Your ears will be relieved to know that this time Apple has licensed a vastly superior set of General MIDI sounds from Roland.



The Import command, under MoviePlayer's File menu, is the key to bringing files of various types into your QuickTime movies. Among other types, this includes AVI, OpenDML, DVCam, AIFF, WAV, AU, Sound Designer II, Adobe Photoshop, SGI, MacPaint, PNG, FLC/FLI, PICS, 3DMF and even Karaoke MIDI. You can also directly capture video, time code, sound, DVCam, MIDI and text.

From the Movie Settings dialogue box, you can apply QuickTime 3 Pro's built-in filters to your video. But you can't fully access QuickTime's video transitions except through QuickTime 3–savvy video-authoring applications. If you want to experiment with basic transitions, download a copy of Apple's free MakeEffectMovie.

As with video, when it comes to sound, there is one hole in QuickTime's cross-platform support: QuickTime 3 for Windows does not support the popular audio standard MPEG Layer 2.

Squeeze play

To be the standard for multimedia on the web, a product has to offer more than just the ability to display files of all sorts. It also has to offer the ability to deliver high-quality media files and do it quickly. The key? Advanced compression schemes.

QuickTime 3 offers significantly beefed-up compression options in the guise of two new codecs (codec stands for compressor/decompressor): the Sorenson Video codec for video, and the QDesign Music Encoder for audio. Each of these codecs makes it possible to deliver media faster than with traditional compression technologies such as the Cinepak video codec. (This is helpful in those times when you actually care to have people view the work you've slaved over.)

QuickTime 3 comes with the Basic Edition of the Sorenson Video codec. When you're saving a video, you can use this to adjust the number of frames per second, determine how often keyframes are written to the movie, and also set the amount of compression

QuickTime accounting / you get what you pay for

For the first time, QuickTime has been split into two different products: the free QuickTime 3 and the $US29.95 QuickTime 3 Pro. If you're wondering what QuickTime 3 Pro has to offer over the regular version of QuickTime 3, we've got the answer: everything.

Free means meagre

Many users of previous versions of QuickTime have been dismayed to discover that every worthwhile editing function they've come to expect from QuickTime is missing from the free version of QuickTime 3. Versions of MoviePlayer 3.0 and QuickTime Plug-in 2.0 that haven't been Pro-activated still play QuickTime movies—even movies that use QuickTime's new codecs and tracks. But that's pretty much it.

The basic version of MoviePlayer 3.0 contains no Import, Export or Save As commands, so movie creation is definitely out. Nor can you turn individual tracks of a QuickTime movie on or off, as the Extract Track, Delete Track and Enable Track commands are history. Want to loop your movies or show them at full-screen size? Forget it, unless you pony up for QuickTime 3 Pro. And unless you're willing to rummage around in your browser's cache folder to retrieve movies before your browser deletes them, you can't save QuickTime movies found on the web—there's no Save As QuickTime Movie option in the basic version of QuickTime Plug-in 2.0.

Hold on to the oldies

If you still have MoviePlayer 2.5.1 and its Goodies and Authoring Extras plug-ins, hold on to them. This older version still lets you take advantage of many of QuickTime 3's professional features—the Save As, Import, and Export commands are still available, as are looping and alternate screen sizes. You'll also have access to all of QuickTime's new codecs. You won't, however, be able to rotate or skew your video tracks as you can with the Pro-activated MoviePlayer 3.0. Not surprisingly, Apple has ceased distribution of QuickTime 2.5 and MoviePlayer 2.5.1 through its web site and its licensed developers.

Commercial restraint

Apple has changed one of the more odious aspects of QuickTime 3—the advertisement encouraging you to upgrade to QuickTime 3 Pro. If you hadn't paid your $US29.95 yet, this ad appeared each time that MoviePlayer 3.0 was launched. The latest version of QuickTime 3 should play the ad for QuickTime 3 Pro only once. The limitations you face if you don't pay to unlock QuickTime 3's full abilities should be advertisement enough.

The free version of QuickTime 3 and accompanying QuickTime Plug-in 2.0 don't allow you to save QuickTime movies you find on the web. If you want to see this pull-down menu in your web-based movies, buy QuickTime 3 Pro.

applied to the movie. The Sorenson Video codec can produce files that boast quality superior to that of Cinepak files and that are about one-half the size. The trade-off is that the Sorenson Video codec compresses files far more slowly than Cinepak. Also, files with data rates above 100Kbps play back smoothly only on G3 Macs (and high-powered Pentium II Windows PCs). You can purchase the $US499 Professional Edition with expanded compression capabilities from <www.s-vision.com>.

QuickTime's new audio codec, the QDesign Music Encoder, allows QuickTime 3 Pro users to compress audio files with greater resulting quality than in previous versions of QuickTime. The QDesign Music Encoder's compression options range from the severely squashed-and-distorted 8Kbps to the reasonably compressed-and-pleasing-to-the-ear 48Kbps. If you plan to employ higher compression rates, you'll want to look into QDesign's QDesign Music Encoder Professional Edition, $US395 from <www.qdesign. com>.

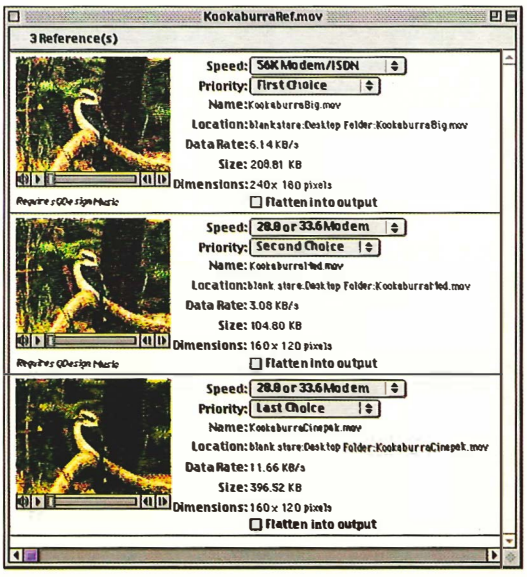
Streaming savvy

In older versions of QuickTime, you had to wait for a movie to download before you could view or listen to it. If your connection was slow—or the file big—this could truly be a trial. Now QuickTime movies can start playing while the movie downloads.

This is an exciting prospect for users on both sides of the stream. Visitors to a site no longer have to twiddle their thumbs while waiting for a file to download completely. In addition, because QuickTime doesn't require special server software to stream—unlike the popular Real Audio and Real Video, from competitor Real Networks—just about anyone can provide streaming media from an existing web site.

Another unique aspect of QuickTime 3's streaming technology is its QuickTime VR track. You can begin panning around the scene without waiting for the entire file to download.

As of press time, QuickTime 3 is incapable of live streaming—meaning that, unlike Real Audio and Real Video, QuickTime can't broadcast events as they occur. However, the capability appears to be on the way. During the keynote speech at May's World Wide Developer's Conference (WWDC), Apple demonstrated live streaming via QuickTime. Apple is still keeping the details of this 'QuickTime Live' technology under wraps, but sources said that live QuickTime streaming would arrive in late 1998.



After adding filters and transitions to your movie, you may want to place it on your web site. If you wish to demonstrate your QuickTime prowess, you'll use various levels of compression and create copies of different sizes so that the movie will be ready to stream comfortably over the web, regardless of your visitors' connection speed. Once you've created such copies, use Apple's MakeRefMovie utility to make a reference movie that checks visitors' QuickTime settings and serves up the version they need.

As a web surfer, you'll be interested to know that there's one simple way to make QuickTime's streaming features work better for you. Once you've traded up to QuickTime 3 Pro, make sure to indicate your internet-connection speed in the QuickTime Settings control panel and within QuickTime Plug-in. When content creators prepare QuickTime 3 media for the web, they can make multiple copies of movies that are optimised for specific connection speeds—28.8Kbps modem and 64Kbps ISDN, for example—and then create a reference movie that points to these copies. When you click on a link to download a movie, behind the scenes the site queries your copy of QuickTime 3 to see which connection speed you've selected. Then it streams the recommended movie. If your settings are too ambitious—56Kbps when you have a 28.8Kbps modem, for example—you'll see the movie designed for those with a 56Kbps connection, but it will take an unpleasantly long time to download.

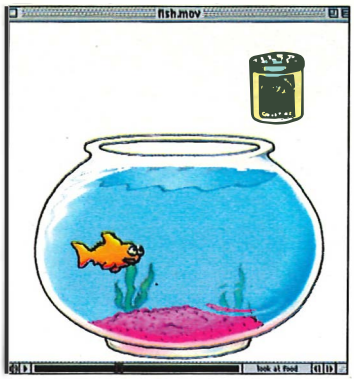
Breaking away from the pack

QuickTime 3 is truly distinguished from its rivals by its editing tools. Although they're limited, these video

Thanks to QuickTime's ability to assign alternate languages to different tracks, you can create custom subtitles and narration tracks to accompany your movies. To add text to a movie, simply string together some syllables in a word processor, copy the text to the Clipboard, choose any movie, hold down the option key, and choose Add from the Pro-activated MoviePlayer's Edit menu. That line of text will be displayed throughout, unless you add another line of text later in the movie.

filters and transitions offer developers of entry-level video editors a welcome set of free effects to incorporate into their products. Tools that incorporate QuickTime effects include Terran Interactive's $550 RRP Media Cleaner Pro 3.0, distributed by Adimex (02 9332 4444, fax 02 9332 4234). Another is Lari Software's Electrifier Pro, which is a $US395 download from <www.larisoftware.com>.

The filters include effects such as blur, tint, edge detection, emboss, sharpen and film noise (a filter that adds dust and scratch artefacts to a movie). They're also adjustable—for example, when you use the film-noise filter, you can change the size of the scratches and dust particles. To try them in the Pro-activated MoviePlayer 3.0 (not all of MoviePlayer 3.0's capabilities are turned on until you upgrade to QuickTime 3 Pro), export a file as a QuickTime movie, press the Options button in the Save dialogue box, click on the



With QuickTime 3's sprite track, your movies can contain interactive animation. In this illustration, I caused the ripple by clicking on the bottom of the fishbowl. You can try this for yourself with the Fish Animation available under the sample's directory on Apple's QuickTime site. Don't worry, clicking doesn't seem to bother the fish one bit.

Filter button in the resulting Movie Settings dialogue box, and choose an effect.

Alas, QuickTime 3 transitions are not accessible from the Pro-activated MoviePlayer 3.0. However, you can see a demonstration of QuickTime's transitions by downloading Apple's EffectsTeaser application (free from the developers' area at the QuickTime site), which demonstrates such transitions as explode, implode, iris, ripple and a variety of wipes. If you'd like to see how a particular QuickTime transition will look in one of your movies, grab a copy of Apple's MakeEffectMovie utility (free from the same site). This utility layers one movie atop another and then applies the transition you've chosen to the two movie layers. For example, one layer can fade or swirl into the other.

It's about QuickTime

QuickTime 3 is rich with features both large and small. There is still some work to be done, however, and much of it concerns cross-platform parity.

Let's face it—if Windows users don't adopt it, QuickTime will be another wonderful Apple technology with unrealised potential, and without MPEG support under Windows, QuickTime can't be the one-format-fits-all technology Apple envisions. Omissions like these aren't holding back QuickTime right now, however. The International Standards Organization (ISO) has adopted a proposal by Apple, IBM, Netscape, Oracle, Silicon Graphics and Sun Microsystems to use the QuickTime File Format as the basis of the upcoming MPEG-4 standard.

The last word

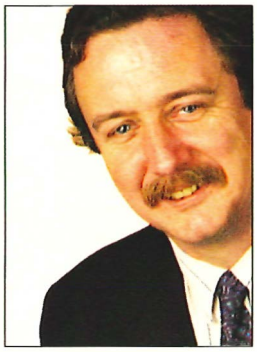
QuickTime 3 is a remarkable piece of technology—Apple technology that, for the first time, has a chance to become as popular on Windows PCs as it is on the Macintosh.

Since its simple beginnings as a movie player for the Mac, QuickTime has gained ground—from addressing multiple file types to streaming video, sound and virtual reality. And best of all, it can do almost all of it across platforms. With version 3 Pro, Apple has in QuickTime a major multimedia score.

Christopher Breen has written about Macs and multimedia since the mid-1980s.

Off THE Net

Caffeinated debate



News and software from the international networks, collected by Frank O'Connor.

Point your web browser at the AusMac Archive <www.ausmac.net> to download the software in this column.

The recently revealed internal Microsoft memos that argue that the company should try to kill Java have caused an undeserved reaction on Usenet. Like it or not, Java is a proprietary standard controlled by Sun Microsystems, and unless and until Sun turns it over to the public domain and an open standards body such as the IETF or W3C, Microsoft is within its rights to consider it a competing product and to plan its business strategies accordingly.

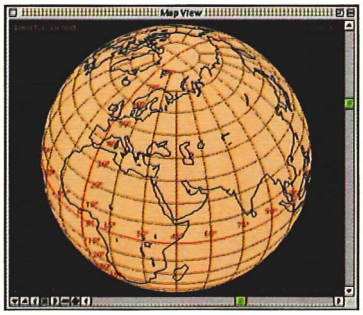
The year 2000 isn't much of a problem for us—internal clock and system-level date storage will keep going for quite a while after that (the year 2040 for older Macs and 29,000 for Power Macs). But beware the Date & Time control panel. For some reason, it is only good to the year 2019. Live in fear!

The Strategis Group's *Internet User Trends Report* found that use of the internet and online services is reducing time devoted to other prominent daily activities such as watching television, reading and exercise <www.strategisgroup.com/reports>. Big surprise—at last count there were still only 24 hours in a day.

At the time of writing Apple is very much on track with Mac OS 8.5, which it should release this month. Alpha and beta testers are very impressed. Most features and extras are now PowerPC native, and they perform like cut cats. Look for it at <www.apple.com.au>.

Publicly distributable software

System extenders. Kaleidoscope 2.0 includes a number of new desktop schemes, as well as a raft of improvements. The latest freebie version of Frontier—the cross-platform scripting and web-content tool—is the last; as of v5.1, it'll cost heaps. Akua Sweets and Jon's Commands are cool collections of AppleScripts for almost every occasion.



The map view in Twistory, the history browser.

Utilities. The latest release of Tilery, the desktop launcher application, includes title pop-up menus, keyboard shortcuts, tile sets and a number of other improvements. AppWatcher Lite can monitor running applications and processes big-time, and includes the ability to bring to the front, track or kill any process, including the Finder. If you need a process controller with a bit more beef, try Process Watcher. Disk Charmer, the disk erase/copy/verify utility, now supports HFS+, removable hard disks and disk images in a number of formats. AutoBoot will reboot your system after a crash, and Midnight Express is a cool timed-task-automation tool. Drop Zone gives you eight palettes for text and picture clippings in any application.

Apple. New Mac OS 8–compatible versions of Drive Setup and Disk First Aid can be had from <ftp.apple.com.au/pub/asu/macintosh/utilities>. The revised Disk First Aid in particular is a huge improvement over its predecessors.

Internet. Combadge is a real-time email companion, perhaps best described as a cross between a talk, chat and email program. Autoshare, the freebie IP mailing-list server, now supports request addresses and unknown accounts. HoverWeb is a fast, reliable and compact web server for all Java-supporting systems. It features virtual hosting, realm protection and file caching for optimal performance on any server.

Web authoring. Texter is a cool Java-based text-animation creator. The much more complex Pizzeria is a freebie Pizza and Java integrated development environment (Pizza is a superset of Java); the IDE consists of a text editor, a Pizza/Java compiler and a class-file executor. Web FM is a cool plug-in for web servers such as WebSTAR, QuidPro Quo, WebTEN, and AppleShare IP. It can give FileMaker 4.0-like web-publishing features to FileMaker 3.0, and it provides performance improvements when used with either version of the popular database.

Graphics and sound. IconDropper is out in a new version, whilst the ever popular Folder Icon Maker—which creates folders with custom icons whenever you drop an application's icon on it—has finally been updated for Mac OS 8 compatibility. The CCallisto Photoshop plug-in lets you create cool 3D texture-mapped terrains from 2D artwork on Power Macs. You can then wrap your terrains around spheres to create 'planet' objects.

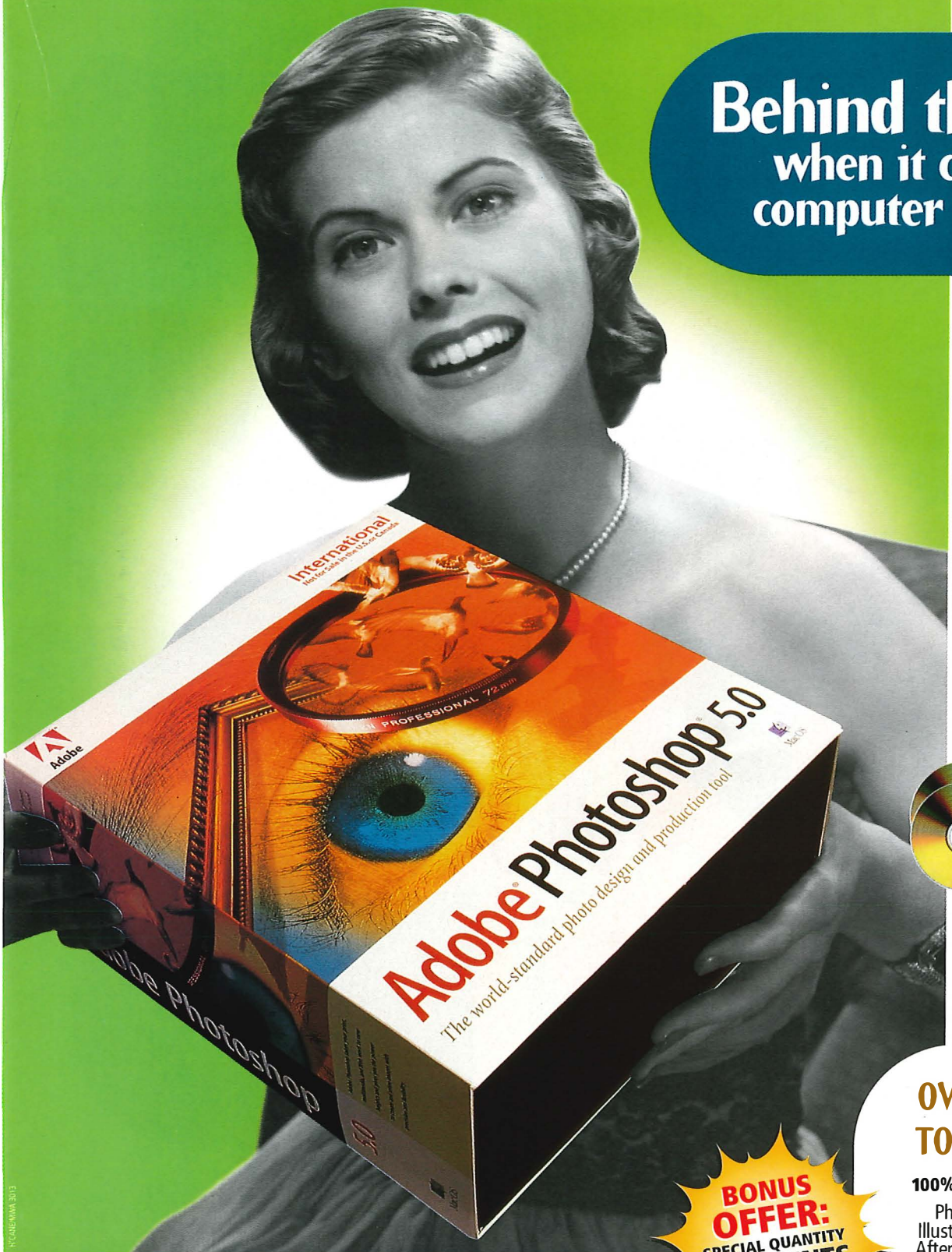
Applications. TykeWriter, the word processor for ankle-biters, has been upgraded big-time. Twistory is a user-editable history browser that displays timelines cross-linked with historical figures. It is used for keeping track of when and where things happened, and their relationships to each other. Consultant integrates time, contact and communication management in a networkable, multi-user package. If you need time-tracking and billing as well, try TimeSlice. Seldon is a powerful decision-making, analysis and support tool for business. It runs only on Power Macs. Tactics is a heap of FileMaker 3.0 databases for managing inventory, software, TCP/IP numbers, purchase orders, work orders and more. QuizMaker Pro generates, administers, scores and archives multiple-choice and matching electronic tests.

HyperCard. Rinaldi's X-Archive is a must for HyperCard developers. It contains more than 120 useful HyperCard or SuperCard externals.

Games. DieBlo enables heaps of cheats for Diablo players feeling the strain. If you're into blackjack in casinos, try Ultimate Blackjack, which is a cool way to enhance your game. BMAPEdit is a Bolo map editor.

Weirdware. Bathroom Informational Server requires a Mac sited in the loo, and HyperCard.

Behind the times when it comes to computer training?



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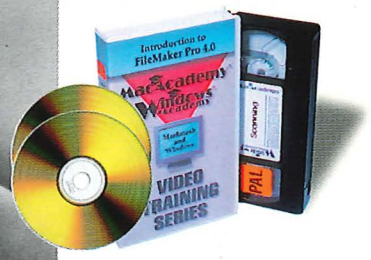

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MOVING ON UP

Upgrade options for creaky old networks.

By Martin Levins

In the beginning, the word was LocalTalk, and it was good. Every Mac came with it, and it was simple to set up and use. Even a serial cable from an ImageWriter could be pressed into service to network a couple of Macs. The volumes of data that most of us dealt with in the 80s were so low that LocalTalk's 230Kbps maximum was adequate. With its added advantage of being able to run over cheap telephone cable, LocalTalk networking flourished.

But now we want to move more, and more quickly. Upgrading is an obvious solution.

Dollars and sense

Waiting for your network to catch up with your imagination is frustrating. However, for businesses, the cost of upgrading and the savings that it could bring are the most important factors.

Some businesses upgrade their networks as readily as they upgrade their Macs, because doing so is cheaper than letting highly paid professionals sit idle. However, just as there is a cost involved in not upgrading when necessary, there's a downside to upgrading too early or too far.

Those who moved early to 10Mbps Ethernet, for example, often installed coaxial cable (also known as 10Base2), as it used the same bus topology as their existing LocalTalk networks. However, they paid a high price for their early adoption, because the new breed of 100Mbps Ethernet networks use a star topology. If they now want to upgrade to this faster standard, they'll need to recable.

This is not to say that older networks need to be totally trashed: they may still have some use. For example, the administration building at northern NSW's The Armidale School is 300 metres from its internet feed. As coaxial cable has a distance limit of 185 metres and 10BaseT has a limit of 90m per wiring segment, the only obvious options for spanning this 300m were joining two coax strands with a box that would repeat the signals, or using fibre-optic cable.

However, both options were expensive—a significant barrier for most schools. So, an alternative was required, and this was it: LocalTalk. The connection was to be used for internet access, plus the occasional non-urgent file transfer. So, the school's 64Kbps internet linkup was the real bottleneck, and LocalTalk's 230Kbps seemed positively speedy by comparison.

As the school owned its internal phone cabling, it used a spare pair to connect the two buildings. Then, an old Mac was placed at each end running Apple Internet Router (which is no longer supported by Apple, and which will not run on machines that use Open Transport). These software routers took rapidly moving packets of data from the 10Mbps Ethernet network or 64Kbps ISDN internet connection, stored them when necessary, and then retransmitted them on the slower LocalTalk network as soon as they were able to. The total cost was about $1000.

Managing the sprawl

A router is responsible for calculating which network segment is best used when sending a data packet from one machine to another. It is but one of several devices that can help manage traffic on large heterogeneous networks, however. A repeater helps extend networks by retiming the transmission of data packets, for example. And a bridge migrates packets from a faster network segment to one that is slower. A device sold as a router will often incorporate the capabilities of a repeater; a router will often incorporate the features of a bridge.

There is a limit to how many computers can be on the same network segment, so 10BaseT networks use repeaters to connect, say, labs of computers, or machines in office cubicles. This multiport repeater may be known by the less descriptive name 'network hub'.

Because of the nature of repeaters, every device on a 10BaseT network of this sort is a peer and has equal claim to network access. This is Ethernet at its most basic: each device waits for an idle moment on the network before sending out a packet of data; if two devices transmit a packet of data simultaneously, a collision occurs and both machines back off, wait a random amount of time, then try to retransmit again. This is referred to as Collision Sense Multiple Access/Collision Detect (CSMA/CD).

When there's many machines on a 10BaseT network, or much data to transmit, collisions are more frequent and they waste more time. The front panels of many 10BaseT hubs feature collision indicators, and they light up like Christmas trees on busy networks.

10BaseT is usually sufficient for Macintosh-only networks of less than 20 machines on which small files are transmitted. Of course, if 20 students try to

Topology / the shape of a network

Mathematicians describe shapes in a discipline called topology. Well they would, wouldn't they?

To us commoners, topology refers to the 'shape' of the network. Do the cables run from one machine to the next—like a bus route, with each machine representing a bus stop—or do the cables radiate out, star-like, from a central spot? These two descriptions are of today's two most common network topologies: the bus and the star.

Choosing between them could mean the difference between running five 30-metre lengths of cable in a star configuration or one 40m length of coaxial cable forming a bus. Also, star networks need a device at the hub to distribute signals along each arm.

Build your star network from Category 5 cable, installed and terminated correctly, and it will be able to support speeds of 10- to 100Mbps: just upgrade the device at the hub to increase performance. This scalability is an almost unbeatable argument for installing a star topology network.

As the cost of laying cable frequently exceeds the cost of the cable itself, it pays to hire licensed, experienced tradespeople who install networks for a living. Your friendly electrician may be able to pull cable as well as the best of them, but get the advice of a professional, and get him or her to terminate and test each run before the cladding goes on the walls, and before the electrician leaves. Replacing existing cable is expensive. Doing so simply because it has been pulled through too small a radius is annoying, especially when you've already paid for it.

Additionally, check the relevant Australian Communications Authority <www.aca.gov.au> rulings to see if you must employ an ACA-certified person to terminate the wiring.

— Martin Levins

ILLUSTRATION: PAT CAMPBELL

ReadMe

Newbies and old-hands

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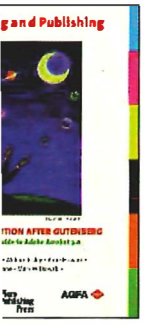
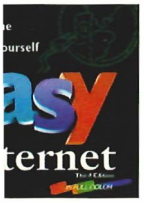
intro to the then, a on PDF.





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Apologies to all you average, run-of-the-Mac users out there. This month we have one title aimed at beginners and one pitched at print professionals. But don't despair—there's plenty in both of these 200-page softbacks to arouse the interest of intermediate users. First, Joe Kraynak's *Easy Internet*, then *PDF Printing and Publishing—The Next Revolution After Gutenberg*, by Andersson, Eisley, Howard, Romano and Witowski.

Hands up if you were inducted into the mysteries of the internet via Adam Engst's *Internet Starter Kit*? Me too. Great stuff in its day but pretty heavy going. Rapid improvements in software and interface design have made the net far less daunting than it was, and Kraynak's classy guide makes the initiation rites even easier. This is the author's second 'ReadMe' appearance (see October 1997), and he has lost none of his instructional skill. This time he finds the best ways to map out the bewildering terrain to internet novices.

The book is divided into eight sequential sections which mirror a pattern of expanding net use as the user grows in confidence. First, Connecting, Browsing and Email. Then jump into Newsgroups, Download via FTP and start Chatting. Then the serious chapters—Internet Phone and Web Page Creation.

Each section is based on a number of small tasks, such as finding people on the web, attaching files to email messages or subscribing to newsgroups. Each task is stepped through in a clearly numbered double-page spread, complete with coloured screenshots, arrows and mouse movements. Text is mostly single-line instructions with menu items and glossary references in bold type. URLs have their own special font. Additional information, tips and warnings populate the sidebars. Each chapter is colour-coded and there's plenty of white space. Design-wise it's a stunning display.

The 96 tasks are listed in the index and there's a Top Ten Tasks list inside the front cover. A single-page image glossary covers all the icons that Kraynak uses.

The only downers—there's not a Mac screenshot in sight, and some of the Windows-specific information is not Mac-useable. There's not much Windows-only material, however, and even it is of relevance to the growing number of Mac users who 'dumb down' their computers with Windows-emulation software or PC cards. There's also a predictable bias in favour of Microsoft software.

Like most computer books that seduce the reader by putting *Easy*, *Idiot* or *Dummy* in the title, there's plenty of information in Easy Internet for intermediate and even advanced users. For example, do you know how to send and open encrypted messages? Explore 3D worlds with VRML? Start your own discussion group? Internet novices, parents, teachers and libraries—go get *Easy Internet*. For users with more experience, try it before you buy.

The authors of *PDF Printing and Publishing are Professor* Frank Romano and four of his graduate students at the Rochester Institute of Technology's School of Printing. Their aim: "to explore the application of PDF and especially its place in new workflows that automate the printing and publishing industries."

But first a little historical context. The book describes the birth of the desktop-publishing revolution on March 21, 1985, when a Mac Plus was demonstrated with an Apple LaserWriter, Adobe PostScript and Aldus PageMaker. Then follows the evolution of PostScript and the raster image processors (RIPs) which do its bidding. But PostScript today flounders in a maelstrom of differing applications, platforms and typefaces. The need for a new platform-independent standard has emerged. Enter the Portable Document Format.

A section on PDF—what it is and how it works—precedes chapters on print processes and digital workflows. There is no glossary for the uninitiated and the graphics are very sparse at this stage.

It gets easier. The fifth and sixth chapters, Creating and Using PDF Files, are more like those of a traditional manual. Plenty of black-and-white screenshots, graphics and sidebar information leads the reader through every last detail of PDF production and use. Understand the pros and cons of creating PDF documents with Acrobat Distiller rather than PDF Writer. See graphic examples of compression applied by different techniques and at different levels. PDF document editing, indexing and cataloguing are all covered in terms that are accessible to those without ink under their fingernails.

The final chapters deal with the future of print—PDF markets and workflows and the glorious vision of compact, independent editable documents that will revitalise print and beyond.

PDF Printing and Publishing is a must for print professionals new to the PDF revolution. It's also useful for folk around the edge of the industry. It's a serious title but not beyond the reach of readers with some basic knowledge of the print process.

Title	Easy Internet	PDF Printing and Publishing
Authors	Joe Kraynak	Romano et al
Publisher	Que	Micro Publishing Press*
ISBN	0 789 71639 9	0 941 84522 2
RRP	$34.95	$45

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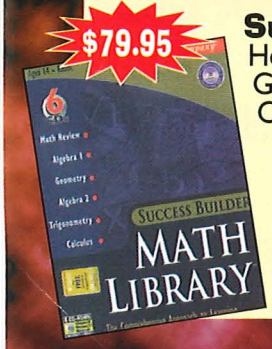

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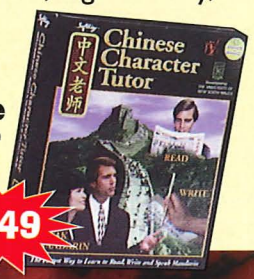

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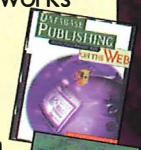

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How to become a shareware superstar

By Steven Noble

CODEON'E

Novelists Michael Crichton and William Gibson have sent dedicated copies of their work to Sydney-based John Rotenstein, as thanks for his Macintosh shareware. Internet Config, first written by Booragoon-based Peter N Lewis and ex-pats Marcus Jager and Quinn 'The Eskimo', has been distributed worldwide via the installer disks for Mac OS 8.1 and Mac Office 98 alike. Adelaide-based David Wareing has published his shareware games, including Mars Rising, through the Macintosh legend Ambrosia Software. For want of a more elegant expression, these developers have become shareware superstars. Here's how to follow in their footsteps.

The shareware system

Publicly distributable (PD) software is software that private individuals are permitted to copy, as long as they adhere to certain conditions. Shareware is the most common form of PD software, and it usually carries just two significant conditions: the program may not be modified; and anyone who continues using it after an initial trial period should pay the author a shareware fee.

Freeware is free PD software, although the term Freeware is actually a trademark owned by Andrew Fluegleman, one of the two programmers credited with inventing the shareware distribution model in 1982.

Since the first shareware developers made it big in the 1980s, two broad trends have transformed the territory: the boundaries between retail and shareware software have blurred, and the internet has come close to conquering everything.

Throughout the 1980s, shareware spread worldwide via an obscure but rapidly growing network called the internet. Rotenstein remembers watching his 'happyware' jump from country to country, as one archive passed it onto the next. Macintosh enthusiasts, sysops and entrepreneurs downloaded this software, and then distributed it to the public through user group software libraries, electronic bulletin boards and money-making shareware anthologies. Today, these practices continue. However, most computer users have become quite comfortable gathering shareware from the internet themselves, using sites such as <www.ausmac.net>, home to the online

ILLUSTRATION: CHRIS HUGHES / D MAX

edition of *Australian Macworld*'s Off the Net (see page 50). Popular Australian Mac-orientated bulletin boards such as SkyNET and MacInsanity have become internet service providers (the latter was a distant ancestor of Netspace Online Systems). User groups still provide their members with shareware, but Victorian Macintosh User Group president Brian Livingston confirmed that demand for this service had declined.

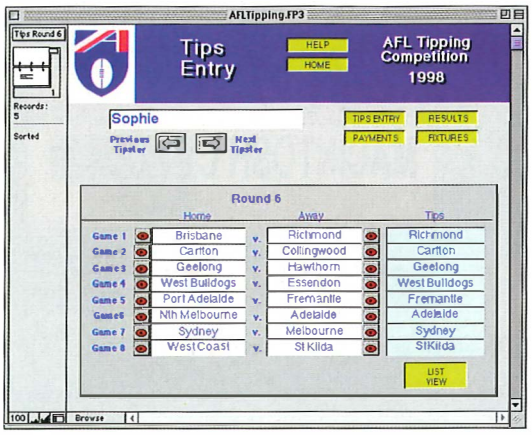
With the rapid rise of the internet, all programs have become easier to distribute, not just those defined as shareware. Many commercial software developers have adopted sales models that mirror the shareware system, or borrow heavily from it. For example, the web site analysis tool Funnel Web, by Melbourne-based developer Active Concepts, can be found on the shelves of Macintosh retail outlets worldwide. However, the company also distributes the product in electronic form, copies of which have found their way onto shareware sites on the internet. The electronic version is a time-limited demonstration: as with shareware, any user who wishes to keep using Funnel Web after the initial trial period should register it; unlike shareware, the demonstration version actually self-disables when the trial period expires.

Active Concepts CEO Darren Williams said there's widespread confusion about the difference between shareware and commercial software. Is it price? Quality? Retail availability? There's a number of money-making enterprises that use the shareware system only, including Peter N Lewis's Stairways Software, VRTools (a Sydney-based developer of software for Kaiden's QuickTime VR rigs), and Western Civilisation (the Sydney-based developer of Palimpsest, a tool for indexing and linking text documents). Many computer magazines would not review software that had been tagged as shareware, Williams said, causing problems for commercial developers such as Active Concepts that distribute their software electronically.

CodeWarrior, CodeWarrior or CodeWarrior

If you're going to develop software for the Macintosh, shareware or otherwise, you'll need a programming environment, and that more or less means CodeWarrior, from Metrowerks. "CodeWarrior flourished because Metrowerks provided the goods," said Wareing. "It's bad when restriction of choice leads to inferior product, but in the case of CodeWarrior that really hasn't happened."

Metrowerks products are distributed in Australia by Techflow (1800 500 650, fax 02 9982 3623), so they can be found on the shelves of Apple-authorised resellers nationwide. CodeWarrior products are available for developing on platforms as diverse as Windows 98 and NT, BeOS, Playstation, NetWare and appliances with embedded processors. However, budding shareware superstars will be most interested in the $750 RRP CodeWarrior Professional for Macintosh, which runs on PowerPC- and 680x0-based systems, supports development in C, C++, Java or Pascal, and creates software for both Macintosh and 32-bit Windows computers.



Footy Tipper is an example of a great idea for a shareware program, brought to life without cutting any code.

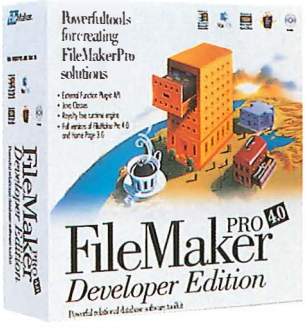
Both Wareing and Lewis recommended CodeWarrior Professional to students in particular, as the academic version is just $195 RRP. However, the academic licence does not permit commercial use. In other words, you must upgrade to a full licence before you are permitted to make money from a product you developed using CodeWarrior under an academic licence.

Allan Bell, software and developer-relations manager with Apple Computer Australia, recommended that first timers take a look at another Metrowerks product, Discover Programming for Macintosh ($135 RRP). Not only is it even cheaper than an academic licence to CodeWarrior Professional, but it comes with seven electronic books on CD-ROM, introducing basic programming principals, exploring C, C++, Java and Pascal, and explaining the use of CodeWarrior itself. Discover Programming users must also purchase a full licence to CodeWarrior Professional before they are permitted to make money from the products they build with these tools. Further, Discover Programming will not compile PowerPC-native code, although it runs natively on both PowerPC- and 680x0-based Macs.

According to Apple's web site for developers, the company's free Macintosh Programming Workshop is a viable alternative to CodeWarrior. However, neither Wareing nor Lewis would recommend it for budding programmers. And while Bell said that MPW had certain advantages, not the least being its price tag, he also said that Apple was more than happy for other companies (that is, Metrowerks) to provide the key programming tools for the Mac.

One way that Australian developers can source CodeWarrior, discounted Macintosh hardware and other programming tools, is by joining the Technology Program of the AAPDA (Australasian Apple Programmers and Developers Association). The ATP is $300 per annum to members of Apple Developer Connection's free Online program, $150 per annum to members of ADC's Select program, and free to those in ADC's Premiere program.

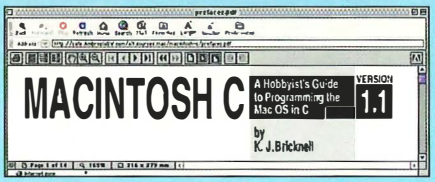
You can reach the AAPDA on 1800 642 732 and fax 1800 674 615. However, you cannot take advantage of the ADC's international Online, Select and Premiere programs without an internet connection. Indeed, you join them through Apple's developer web site. The internet is also the only way that Australians can get



FileMaker Pro Developer Edition, a database development environment that could let some shareware developers bypass programming.

Hyperlinks / programming resources online

Ambrosia Software
<www.ambrosiasw.com>
Includes David Wareing's home page, programming advice, and shareware products for the Macintosh



Ambrosia Software's web site is home to two electronic books that introduce the reader to C and Pascal programming on the Macintosh.

Stairways Software
<www.stairways.com>
Peter N Lewis's software, and his advice on developing shareware for the Mac

VRTools, Active Concepts & Western Civilisation
<www.vrtools.com>
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Australian developers that are blurring the boundaries between shareware and retail software

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Apple's developer web site
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Free advice and software for Macintosh developers, and forms for enrolling in Apple Developer Connection's Online, Select and Premiere programs

Netspace and SkyNET
<www.netscape.net.au>
<www.skynet.net.au>
Australian internet service providers that have their origins in the Macintosh bulletin board movement, which did much to promote the spread of shareware

John Rotenstein
John no longer develops for the Macintosh, but his happyware can be found on Macs and internet sites worldwide

their hands on those specialised programming products that are not handled by the AAPDA or sold through Australia's Apple-authorised resellers. For example, Lewis said that Celestin's Apprentice source-code CDs were ideal for new programmers; they're available through the company's web site only.

Learning the ropes

Once you've got your tools, you need technique. Programming is complex, but Wareing's advice for beginners is refreshingly simple: "You need persistence—it might sound trite, but really that's the only thing that's going to get you through at the end of the day." Nonetheless, "if it's something you have an aptitude for, and you put the time in, you'll get there," said Lewis.

A tertiary qualification in computer science is a headstart, but everyone I spoke with agreed that shareware success was possible without one. "There's plenty of people who teach themselves—they don't do any formal training and they manage to turn out shareware-type products," said VMUG's Livingston, who's also a lecturer in the Department of Computer Science at RMIT University. "But they're probably pretty smart people."

For Lewis, it was a matter of practicing since he was 12, "on a whole variety of different machines—TRS-80s, Amstrads, PCs and Macs," a practice he continued at university with Jager and Quinn. For Wareing, it involved taking an SE home from his office each night, along with technical manuals that he'd run out on the company's laser printer.

Even tertiary-qualified programmers need to research the Mac OS in particular before they can write software for it, however. Today, most of this information is only available online. For the most part, this involves pouring over Apple's highly regarded *Inside Macintosh* series of manuals, which are now available in electronic form only, through Apple's developer web site. Two other useful electronic books—*Macintosh C: A Hobbyist's Guide to Programming the Mac OS in C*, by K J Bricknell, and *Macintosh Pascal: A Hobbyist's Guide to Programming the Mac OS in Pascal*, by Koryn Grant and K J Bricknell—are available through the alt.sources.mac section of Ambrosia Software's web site.

It was through *Inside Macintosh* that Rotenstein made the transition in the mid-80s from programming Vax mainframes at university to using Think Pascal on his Macintosh at home. In fact, he took to drafting his Vax assignments on his Mac, because Think Pascal "was fully formatted and syntax checked".

It's all in the idea

Tools and talent can take you so far, but only imagination will push you over the line. Shareware begins when someone says, "wouldn't it be great if there was a program that would do this?"

As it happens, many great ideas have been turned into shareware with little or no programming. For example, when Melbourne-based journalist Larry Kornhauser wanted to write a Macintosh-compatible footy-tipping program for his brother, he turned to FileMaker Pro ($299 RRP, FileMaker Inc, 1800 028 316, fax 02 9438 5947). "I'm not a programmer," said Kornhauser, "this is just a hobby I do on the side." At present, Footy Tipper can be found at FileMaker's Australian web site. In the future, Kornhauser may produce a 'runtime' version (that is, one that can be used without first launching FileMaker Pro), if he invests in the $870 Developer Edition of FileMaker. Alternatively, he might add support for sports other than Aussie Rules so FileMaker Inc can include the template with FileMaker Pro worldwide.

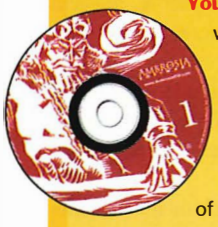
Wareing got his start with HyperCard (see page 26), another program with which you can develop stand-alone applications without programming. When

he starting pushing HyperCard's limits by learning its programming language, HyperScript, he picked up the skills that let him move onto object-orientated programming with C. And Macromedia Director (page 79) is a tool that lets the user developer interactive multimedia programs with or without cutting code.

When it comes to refining your own idea for a great shareware program, you couldn't do better than to drop by Lewis's Stairways Software web site, where you'll find his thoughts on the matter along with links to similar advice from other successful shareware authors including Rick Holzgrafe. But if you want to join their ilk, you'll have to take your feet off the desk and start coding.

Steven Noble wrote his first program with the Dick Smith Wizard and its Basic cartridge. It didn't make it to market.

Win one of 25 autographed Ambrosia Software CDs



You could win one 25 Ambrosia Software CDs, autographed by Australian programmer David Wareing. The CDs feature Ambrosia's entire shareware collection, including Wareing's Mars Rising and Swoop, plus add-on software and back issues of *Ambrosia Times*. To win your CD, use 25 words or less to describe your ideal imaginary shareware product. Write your answer on the back of an envelope, along with your name, phone number and mailing address, and mail it to Ambrosia Competition, Niche Media, PO Box 2043, St Kilda West, 3182, so that it arrives before 5.30pm, September 30. Winners will be announced in the December 1998 issue of *Australian Macworld* and receive their prizes before Christmas.

Mars Rising is one of the great games on the Ambrosia Software CD-ROM.

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When less is more

By David Whitbread

Minimalism may look easy, but it's actually a refined and effective design strategy

It is said that good design is invisible: the design is so effective that you only remember the concepts contained in the content.

Often we resort to dynamic, exciting layouts with bright—even strident—colours and multiple images that try to break through our visually cluttered lives. Then, along comes a little quiet piece of minimalist design that gets all the attention.

Other ways of considering minimalism are through the modernist maxims that 'less is more' and 'form follows function'. Design only as much as is necessary. Don't go to a decorative or cosmetic extreme. We are talking 'understated', but not 'underdone'.

So how do you create an effective piece of minimalist design, and still charge a client for it, when they're thinking, 'Well, I could have done that'?

Purity

Minimalist design operates on design honesty and spatial purity.

'Design honesty' is design-speak for a design that cannot be challenged. Its internal logic is flawless: its headings are few but well-defined; its text blocks are placed in a logical sequence that reads in order; its images are placed in appropriate relationship to the text that refers to them.

'Spatial purity' is also design-speak. It describes the placement of design elements in the layout or the 'space' that is the page area. Purity is created by allowing elements to 'float' in the page area and by grouping like elements in logical but simple ways. A grid need never have two lines where one will do.

If there are three photographs, they can be cropped to differently sized rectangles, scaled to be the same height and placed side-by-side, creating a strip of three photographs. The single strip is more 'pure' than three different sizes.

Similarly, headings in bands of colour can be simplified. Instead of starting a strip of colour at the top of a block of text, bleed it into the margin and off the page. The page edge was an existing line, so you have simplified the grid.

Geometry

If you are going to create a truly effective minimal design, it's a good idea to be geometrically 'pure' as well. Don't settle for a rectangle when a square could be used. Don't use any old curve or an oval when a circle can be deployed. Similarly, equilateral triangles are the strongest triangular shape.

The geometric purity of these basic shapes can be used to divide a page or to create picture shapes.

For example, you might have the headline, 'Stay informed'. You may choose to visually link the 'i' in 'informed' with the international information symbol. You could print just the 'i' in the blue of the signs, or you could replace the dot with a customised circle, regardless of the typeface. That circle adds geometric purity in a detail.

Typography

The true minimalist will gravitate to sans serif type with consistent stroke thickness. This is because a sans serif is considered to be more clean and pure than a serif font, which has its thick and thin strokes and those impure serifs as mere decoration.

Increasing leading or interline spacing can maintain the lightness of sans serif text. Justifying the text may enhance its geometric purity, but a lightly ragged setting using minimal hyphenation can also be effective.

Colour harmony

Often, a minimalist design will be a colour free zone. This is not necessary for it to be defined as minimalist, though black and white are arguably 'purist'. Often the colour palette chosen is secondary or tertiary colours rather than the primaries of yellow, red and blue. Note though that primary colours are also considered 'pure'.

We know that colour has attraction value in a design and pastels have been used effectively to replace white. Even very faint pastel-printed images can maintain the minimalist feel.

Basically, you can incorporate colour into a minimalist design by filling your space with flat colour. You might even just print the whole thing on coloured paper stock. Then your design could always be in vogue, because you could reprint it stock of whatever fashion palette was current.

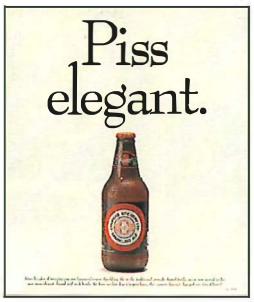
Production

Another way of maximising the impact of a minimalist design is to employ different production processes.

For example, imagine you have a title in black sans serif type in the centre of a white cover. You could choose a white paper that has a texture or is super smooth. You might then use a black foil stamp instead of just printing black ink. The black foil stamp would give a lift to the cover and have a contrasting feel to the paper—and a slight reflection that could be very attention-getting.

Minimalist design isn't the easy way out it first seems. You still need to judge its effectiveness on its results. The design should not intrude on the content but it must enhance the product subliminally.

David Whitbread is a publications designer and head of graphic design at the University of Canberra. His email address is <dww@design.canberra.edu.au>.



One headline, one image and two lines of text—minimalist designs can be the most effective way of conveying messages in print.

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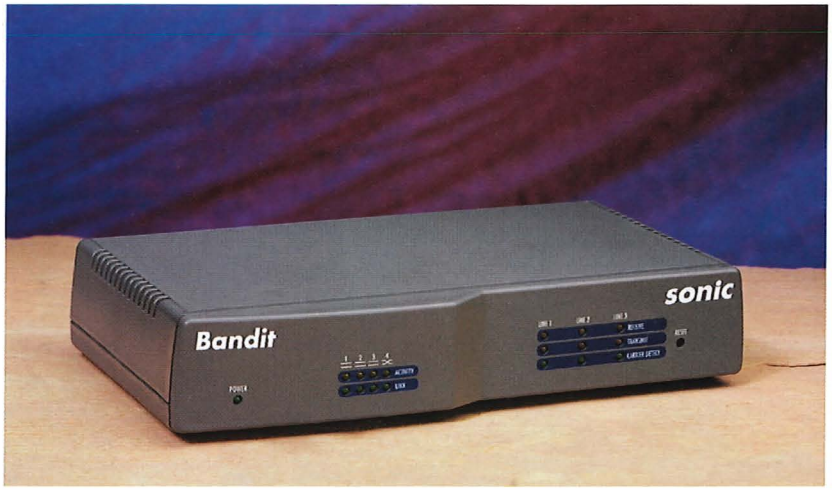

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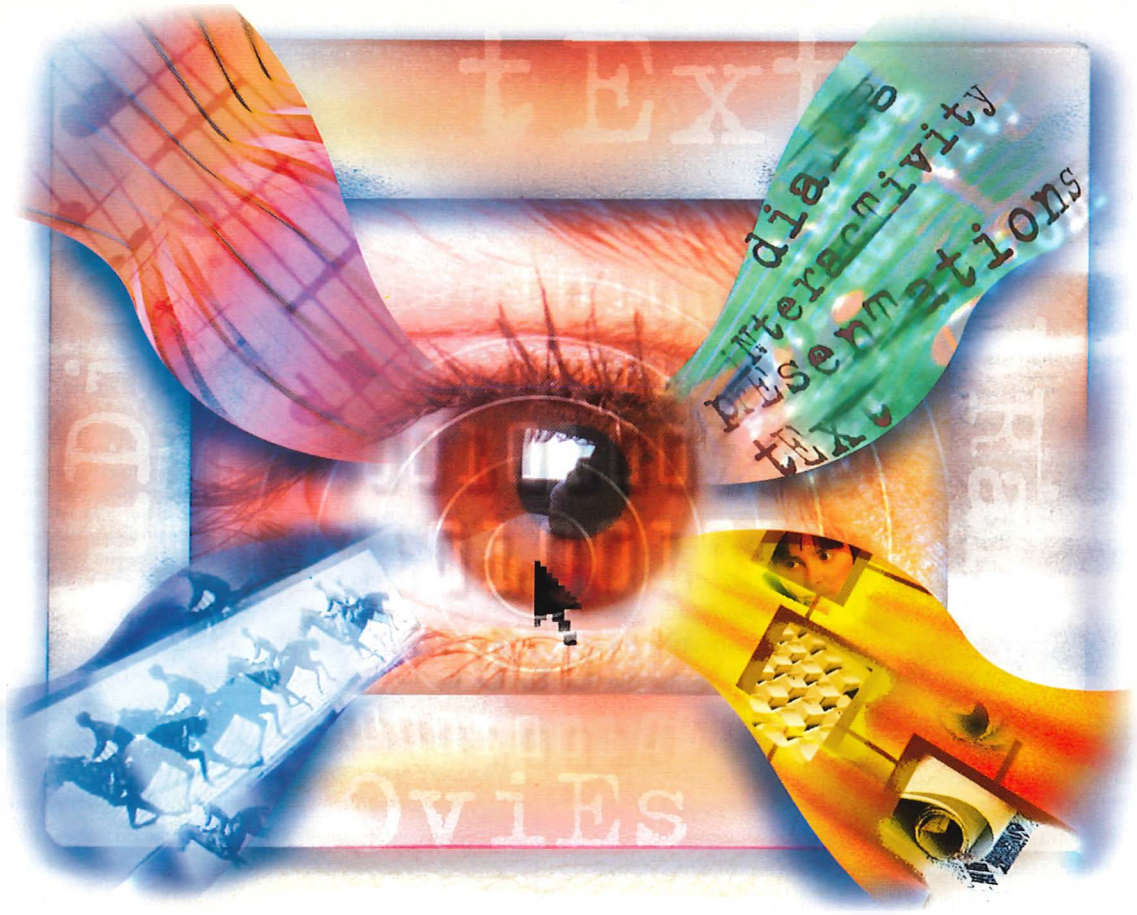


PowerPoint goes interactive

Authoring multimedia projects in PowerPoint 98

By Jim Heid

Our assignment: create an interactive self-guided tour that will run at the local tourism office. The project has some QuickTime and QuickTime VR movies, an audio soundtrack, and the usual text and images. You'll need to create some buttons that enable users to branch to different screens. And the chamber of commerce would appreciate a button that links to its web site. Your tool: Microsoft PowerPoint 98.

PowerPoint? The preferred weapon of conference-room hypnotists everywhere? Actually, yes. PowerPoint 98, which is the most creative occupant of Microsoft's Office 98 suite, has some impressive interactivity features and can handle every one of the requirements I just outlined. PowerPoint is also easier to learn than a multimedia-authoring program.

Still, PowerPoint was designed primarily for sequential, conference-room–style slide presentations, and getting it to behave like an interactive authoring program isn't always straightforward.

ILLUSTRATION: KIP HENRIE

Set the stage

When you choose New from the File menu, PowerPoint 98 wants to hold your hand by offering a variety of wizards and canned designs. For an interactive project, choose the Blank Presentation option; it's in the New Presentation dialogue box's General tab.

Even then, however, PowerPoint 98 insists on helping (stop already!), offering a series of AutoLayout screens for your first slide. Click on the AutoLayout named Blank (it looks like an empty square), and then click on OK.

An interactive project benefits from a consistent look from one slide to the next—perhaps a text heading, a horizontal line, and a Quit button on each slide.

You can import QuickTime movies and audio files and add them to slides via the Insert menu's Movies And Sounds submenu. Here are some helpful tips for easier implementation.

Make movies or sounds play automatically

Normally, PowerPoint 98 doesn't play a movie or sound file automatically, instead requiring you to click on it to start playback. But there may be times when you want automatic playback—for instance, you might want music to play as soon as a particular slide is displayed.

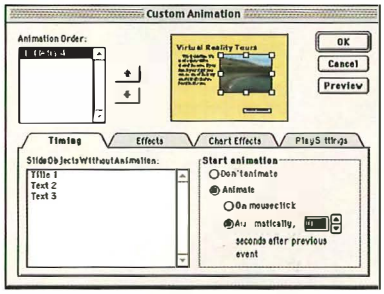


Figure one: Animation and motion options live in the Custom Animation dialogue box's Timing tab.

To specify that a movie or sound play automatically, select the movie or sound and then choose the Slide Show menu's Custom Animation command. Animation and motion options live in this dialogue box's Timing tab (see figure one). To have the movie or sound play automatically, click on the Animate button and then click on the Automatically button.

There is one drawback to this technique: the movie or sound will play back automatically only once, the first time its slide appears. If a user navigates back to that slide, the movie or sound won't play automatically. Alas, Microsoft said there was no way around this limitation.

Hide a sound

PowerPoint uses a small icon to indicate an imported sound. If you don't want the icon fouling your screen design, drag it off the edge of the slide layout, as shown in figure two.

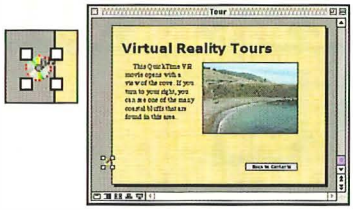


Figure two: The icon at left indicates an imported sound. To stop it distracting your audience, drag it off your slide.

Use space-saving soundtracks

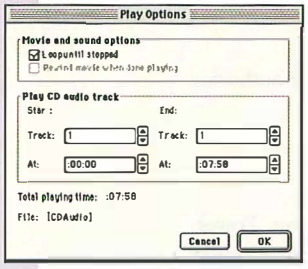


Figure three: Creating a looping sound track in the Play Options dialogue box can help reduce the pressure that it places on the size of your presentation file.

PowerPoint can play tracks from an audio CD—a great way to add music to a project without increasing file size. To insert a track, choose Play CD Audio Track from the Insert menu's Movies And Sounds submenu. In the Play Options dialogue box, specify which track you want to play and, if desired, the start and end times. Check Loop Until Stopped to loop the soundtrack for the duration of time you specify below (see figure three).

Branch any on-screen element to another slide—or link it to a web page—via a simple, clickable button.

Make a button

PowerPoint provides several button-making options. The Action Buttons submenu in the Slide Show menu provides commands for drawing several types of common buttons, but the buttons have a cheesy, pseudo-3D look to them. I prefer the Drawing tool bar's AutoShapes pop-up menu. The round-rectangle tool (see figure four) draws buttons that resemble standard Mac OS buttons.

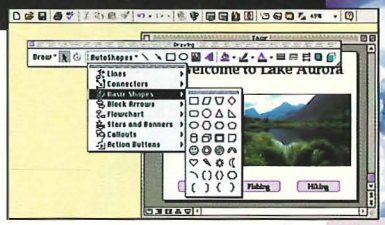


Figure four: The Drawing tool bar's AutoShapes pop-up menu includes a round-rectangle tool that can draw buttons that resemble standard Mac OS buttons. The dotted lines at the top of the AutoShapes pop-up menu indicate that you can turn it into a floating palette by clicking on the dotted lines and dragging the pop-up away from the tool bar.

To add text after you've drawn the button, control-click on the button and choose the Add Text command from the shortcut menu that pops up. You can format the resulting text, using the Format menu's Font command.

You can also turn a text box into a clickable button: after typing the text, select the text box and then use the Drawing tool bar or the Format menu's Text Box command to create an outline around the text box and to specify a fill colour.

Workspace hint: Dotted lines at the top of an Office 98 pop-up menu indicate that you can turn it into a floating palette by clicking on the dotted lines and dragging the pop-up away from the tool bar.

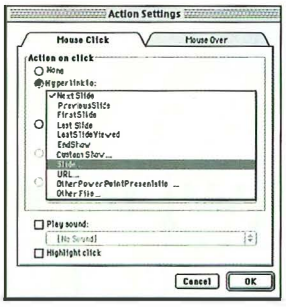


Figure five: Specify what happens when a user clicks your button with the Slide Show menu's Action Settings command.

Add branching

Once you've created the button, you're ready to specify what happens when a user clicks on it. Do this with the Slide Show menu's Action Settings command (see figure five).

To create a branch to a specific slide, click on Hyperlink To and choose Slide from the pop-up menu. Click on OK, and in the resulting dialogue box, choose the name of the slide you want to branch to (see figure six).

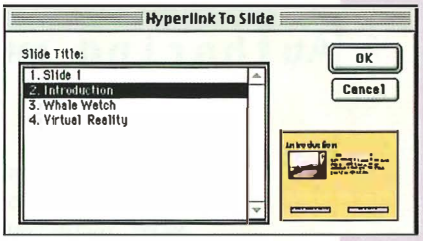
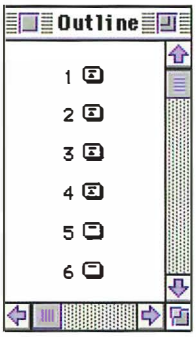


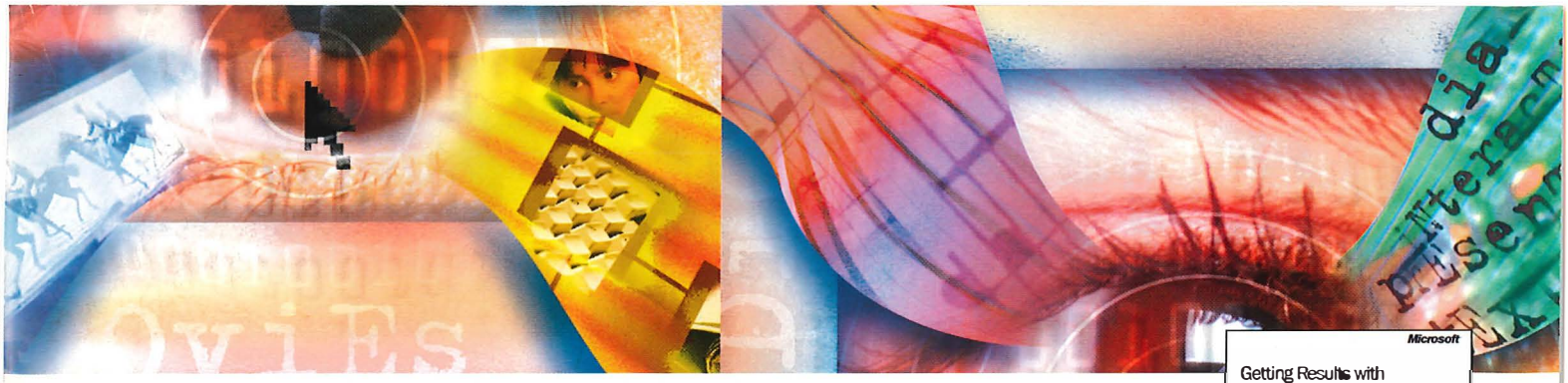
Figure six: The Hyperlink To Slide dialogue box.

To create a link to a web site, choose URL (see figure five) from the pop-up menu and type the site's address. When a user clicks on your button, PowerPoint 98 will launch Microsoft Internet Explorer and open the URL. Check Highlight Click if you want your button highlighted after a user clicks on it.



If you're still building your project and have not yet created all the slides, you can use PowerPoint's outline view to add placeholders for slides you want to branch to (see figure seven). It's a quick way to create slides without going through all the slide-creation dialogue boxes. In outline mode, every time you press return, you add a new slide.

Figure seven: PowerPoint's outline view.



PowerPoint's Slide Master is the place to put these. To access it, choose Slide Master from the View menu's Master submenu.

You can make interactive projects look nicer by displaying their elements on background textures. PowerPoint includes an assortment of attractive textures. To apply a texture to every slide, switch to Slide Master view and then choose Background from the Format menu. In the Background dialogue box, choose Fill Effects from the pop-up menu at the bottom of the dialogue box. In the Fill Effects dialogue box, click on the Texture tab and then double-click on the desired texture. Last, click on Apply.

Build a foundation

PowerPoint 98's enhanced branching features are particularly good for interactivity. They enable you to create buttons in your project that let viewers jump to URLs and that take viewers from one slide to another even if the destination isn't the next slide in sequence. But to create branching buttons, the slides you want to branch to must already exist. So your first step in creating an interactive project is to create those slides. You don't have to complete every slide up front—you can create blank slides as placeholders.

Manipulating media

Just like any grown-up authoring program, PowerPoint 98 can import files in a variety of formats, including most popular graphics formats as well as sound files and QuickTime movies.

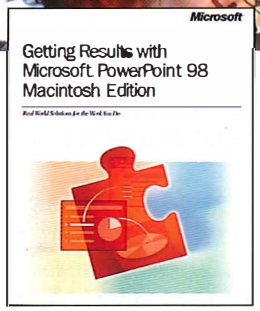
To add a graphic to a slide, switch to slide view, pull down the Insert menu, and choose From File from the Picture submenu. You can use the Format menu's Format Picture command to create a border around the image and even to adjust its brightness and contrast.

To add a movie or sound to a slide, use the Insert menu's Movies And Sounds submenu. Here you find an appealing way to add background music to a project: have PowerPoint play one or more tracks of an audio CD installed in the machine that's playing the presentation. This enables you to have a CD-quality soundtrack without surrendering megabytes of hard-disk space to audio files.

Note that if you plan to move a presentation containing QuickTime movies over to a Windows machine, you'll have to reinsert the movies by using the Windows version of PowerPoint. Microsoft said this limitation was due to the way PowerPoint 98 handled QuickTime movies on the Mac.

PowerPoint 98 also provides tools for creating text, lines and common shapes. With the Drawing tool bar, you can create text boxes whose margins and indents you can control with a Word-like ruler. And with the Office 98 WordArt module, which you can access by clicking on the WordArt icon in the Drawing tool bar or choosing WordArt from the Insert menu's Picture submenu, you can create finely spaced headings with exotic effects—a talent even dedicated multimedia-authoring programs can't match.

But unlike most authoring programs, PowerPoint 98 doesn't create antialiased (smooth-edged) text, so large text can appear chunky. One workaround for this is to use Gregory Landweber's SmoothType, which is $US5 shareware from <www.kaleidoscope. net/greg>. SmoothType antialiases all the text on the Mac's screen. Alas, it slows down text-heavy displays in the process.



Mac Office 98 comes with a moderately sized manual covering the main features of PowerPoint 98.

Get the show on the road

PowerPoint 98 can run slide shows in several modes. For an interactive project, you'll want to choose the kiosk mode, which locks out the keyboard's arrow keys. You use the Slide Show menu's Set Up Show command to specify kiosk mode.

Microsoft has released a free viewer for PowerPoint 98. It's not on the Mac Office 98 CD-ROM, but you can find it online via the free downloads section at <www.microsoft.com/macoffice>. Using the viewer is an alternative to buying a second license to PowerPoint and installing it on the display machine.

As an interactive authoring tool, PowerPoint 98 has some weak spots—such as its inability to display the standard QuickTime-movie controller bar—and it does require some awkward workarounds. All in all, however, its interactive capabilities are impressive. PowerPoint 98 is no Macromedia Director, but it's definitely the most entertaining member of the Microsoft Office workforce.

Jim Heid lives and breathes web and multimedia development tools. He can be found online at <www.heidsite.com>.

PowerPoint 98 / what's new?

- the same automatic spell-checking features as Microsoft Word 98
- collaborative features that help multiple colleagues comment on the one draft of a presentation
- new miniature, master and black-and-white views for previewing slides and presentations
- a drop-down list from which you can undo and redo actions
- 17 templates, including ten that are animated
- new animation effects that let you spiral, swivel, zoom and crawl objects and/or text
- the ability to include buttons that are hyperlinks to other slides, documents or web sites
- Mac Office 98's improved graphing module, which supports animated graphs and new time-scale axes
- the ability to save as HTML

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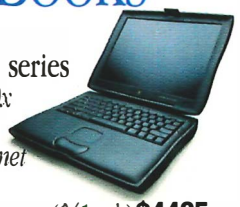

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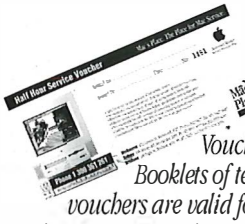

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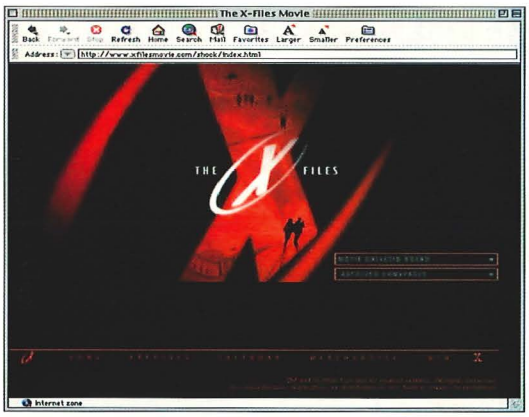
Flash 3.0

and Flash movies, but its most powerful feature is its ability to detect the required Shockwave Flash plug-in or ActiveX control in a browser and, if it is absent, designate alternative methods of displaying a Flash file. Aftershock can convert a Flash animation to JavaScript or a GIF file (static or animated) and even preserve embedded hyperlinks. The new Bandwidth Profiler also helps you serve the web audience by providing playback simulation for different internet-connection speeds.

Flash 3.0 is not without its limitations, though. Its animation tools aren't exactly up to professional standards—for example, Flash's timeline is still missing velocity graphs—but their simplicity helps make up for reduced control. Another issue is that you can't import Adobe Illustrator 7.0 files into Flash 3.0, but you can paste them in from the Clipboard. You can directly import files from FreeHand 8.0, however, complete with layering and colour specifications.



The X-Files Movie site is an example of what is possible using Flash in conjunction with Macromedia's Director.

The bottom line

Flash is a web-animation cornerstone and has become an important technology for delivering compelling animated web content. At its core is an ingenious technology surrounded by a host of stable playback environments, cross-platform support, and an ever improving set of tools. Flash 3.0 isn't perfect, but for web-content creators, it's a capable, eminently useful tool for creating lean animation and multimedia.

AT A GLANCE

Pros

Object masking; tweening and transparency effects; files can be played as stand-alone animations; Object Inspector facilitates object editing.

Cons

Morphing doesn't work with imported graphics; can't directly import Illustrator 7 documents; needs more-finely tuned animation controls.

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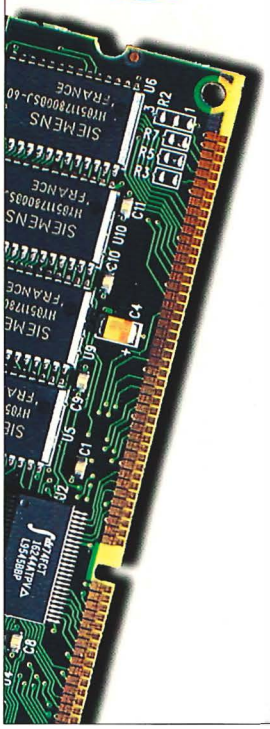

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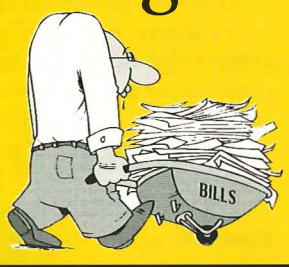

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Adobe Premiere 5.0

LONG-AWAITED UPDATE INVIGORATES DESKTOP-VIDEO POWERHOUSE

Fire up the searchlights and call the paparazzi—there's a new Premiere in town. Years in the making, Adobe Premiere 5.0 is a major overhaul of the desktop-video world's most popular editor, a program that's been around since QuickTime movies were the size of a sticky note and rarely longer than a few minutes.

In recent years, Premiere's pioneer spirit worked against it. The program's editing and project-management features were cumbersome for lengthy projects and paled next to their counterparts in professional editing systems, such as Media 100 (distributed by Adimex: 02 9332 4444, fax 02 9332 4234). Worse, video professionals often suffered through sound-synchronisation problems caused by an aging architecture that wasn't built for broadcast video.

Premiere 5 addresses these weaknesses and then some. Adobe has also added new video and audio filters, better title-making features, a wide array of interface improvements, and excellent cross-platform compatibility.

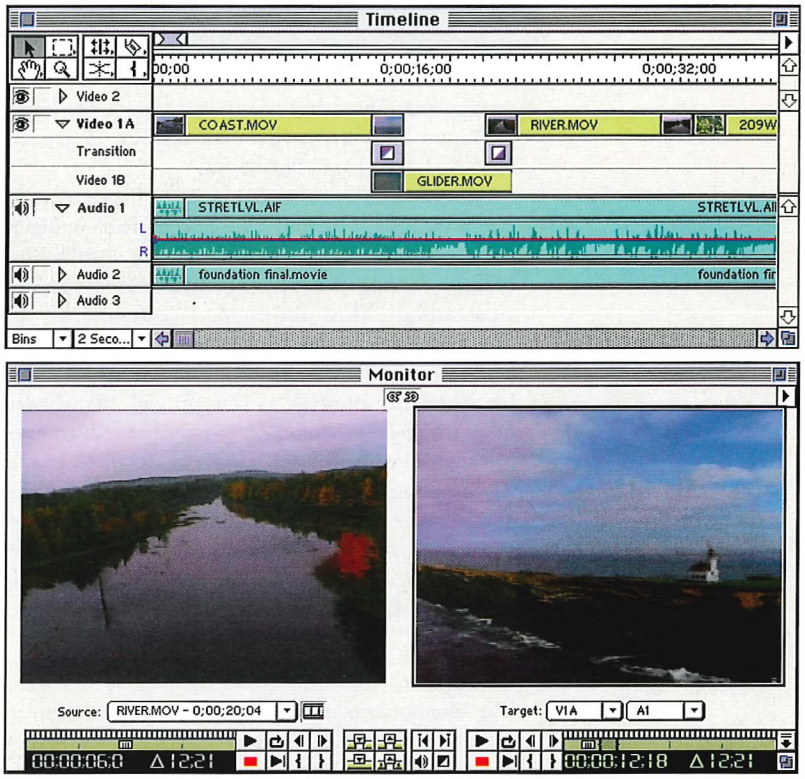
New ways to work

Premiere 5 looks different from earlier versions, and Premiere veterans will need some time to adapt. For example, Premiere 4's Construction window—where you positioned clips and added transitions and effects—has been replaced by the Timeline window, which works more like its counterpart in professional systems. You create simple cuts and add transitions within a single video track, whose subtracks hold individual clips and transitions.

The Timeline window sports several efficiency-boosting features. You can give descriptive names to tracks and collapse and hide tracks to reduce screen clutter. A new Navigator palette lets you quickly jump to different areas of the Timeline and change its magnification scale.

Terrific as the Timeline window is, video veterans will want to do most of their work in the new Monitor window, which mimics the editing interface of high-end systems. It lets you set a clip's in and out points, insert a clip into your project, quickly apply a transition, preview a project, and scrub clips (play them forward or backward, using the mouse).

You can also perform three-point editing: you fit a clip into a project by specifying only three edit points, and Premiere calculates the fourth point itself. It's a feature common in high-end video systems but new to Premiere, and it makes for faster, more efficient editing.



Premiere 5's Timeline window (top) offers a time-based view of a project; note the triangles for collapsing and expanding tracks. The Monitor window (bottom) uses the source/target approach common in professional systems.

Enhanced effects

Premiere 5 retains the plug-in architecture of previous versions and is compatible with third-party filters and effects. It also has new hooks for accelerating effects rendering, although no third-party products use them—yet.

Adobe also added several new video effects. The Horizontal Hold filter simulates a television on the skids, Camera View pans and rotates clips, Better Gaussian Blur gives you precise control over blurring, Strobe simulates a flashing strobe light, and Median simulates painterly effects.

Many of Premiere 5's filters let you animate their effects over time—to gradually blur a clip, for example. A new keyframe feature aids in animation, but it isn't as sophisticated as its counterparts in Adobe After Effects ($1495/$2995 RRP) or Artel's Boris FX (distributed by Adimex). For example, because keyframes don't appear in the Timeline window,

Adobe Premiere 5.0

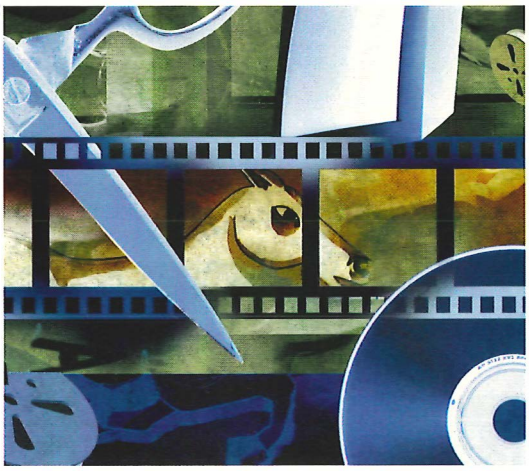


ILLUSTRATION: JOHN RITTER

manipulating them means repeated trips to the Filters dialogue box. Still, filter animation is greatly improved over that in Premiere 4.

Also new to Premiere 5 are many first-rate audio filters, including reverb, flanging, compression, digital delay and both graphic and parametric equalisation. Most of the new filters have buttons that let you preview settings. Most also support keyframes, so you can, for example, make an echo louder over time. Unfortunately, you can't save effects settings as presets for subsequent projects, as you can with the wonderful audio plug-ins from Waves (which are distributed by Sound Devices: 02 9283 2077, fax 02 9283 1337).

Speaking of sound, Premiere 5 offers improved control over audio levels and left/right stereo placement. And a new resampling routine yields better fidelity when you're creating low-bandwidth audio tracks for CD-ROMs or the web.

Turning pro

The Monitor window isn't the only aspect of Premiere 5 that will appeal to video pros; the most important enhancement is true support for NTSC-standard 29.97-frame-per-second video, exceeding the 25fps support required by PAL, the standard used in Australia. Previous versions fudged the frame rate up to 30fps, causing sound synchronisation to drift over time. Premiere 5 can also handle longer projects—up to three hours, compared to previous versions' one-hour limit. A built-in database lets you give clips descriptive keywords and phrases that you can then search for; a convenient new Libraries feature lets you store and recall frequently used media.

Video pros will also appreciate Premiere 5's revamped titling features. You can now apply font, style and colour attributes on a character-by-character basis. You create rolling titles without all the workarounds required in previous versions and then preview them directly in the Title window. One small gripe: you can't select words in the Title window by double-clicking on them.

Web-video producers will find only modest improvements in Premiere 5. The new version incorporates the web-oriented add-ons that Adobe released for Premiere 4.2, such as the ability to output a project as an animated GIF file. Those features are now more tightly integrated into the program, but they don't go beyond their predecessors.

Interface enhancements

Premiere was long overdue for an interface lift. The new version is more consistent with other Adobe products; the Navigator palette works like Photoshop's, for instance. But the new family ties go deeper than the interface—Premiere can now import individual layers from Photoshop documents.

The Transitions palette is also greatly improved. You can turn off the distracting animated transition icons and hide the transition descriptions to create a smaller, more efficient palette. You can also remove transitions from the palette and create customised palettes.

Other refinements include pop-up tool tips that appear whenever you point to a toolbar button and terrific online help—a first for the Mac OS version of Premiere. With 32 levels of Undo, you can now experiment with abandon—and if necessary, abandon your experiments.

The best part of the new interface is that its power doesn't come at the expense of simplicity. New users can hide the more complicated Monitor window and simply work in the Timeline view, and they can ignore the more advanced concepts of media bins and libraries.

A cross-platform product

I tested both the Mac and Windows versions; Premiere 5 installs smoothly on both platforms. (The Macintosh version runs on PowerPC-based machines only.) In the Windows version, Adobe's installer automatically adds Apple's QuickTime 3 and Microsoft's latest DirectX software drivers if neither is present. Both versions include Photoshop LE 4.0.

Premiere 5 looks and works nearly identically on both platforms, although the Mac version can feel sluggish; in particular, users have complained about slow performance with long-form projects. You can swap project files and most types of settings files between the two versions.

The bottom line

Regardless of platform, Premiere 5 is a winner. Adobe has succeeded in bringing Premiere's editing features up to date without making the program too daunting for beginners. Premiere is the best general-purpose video editor available, and now it's a solid choice for professionals, too.

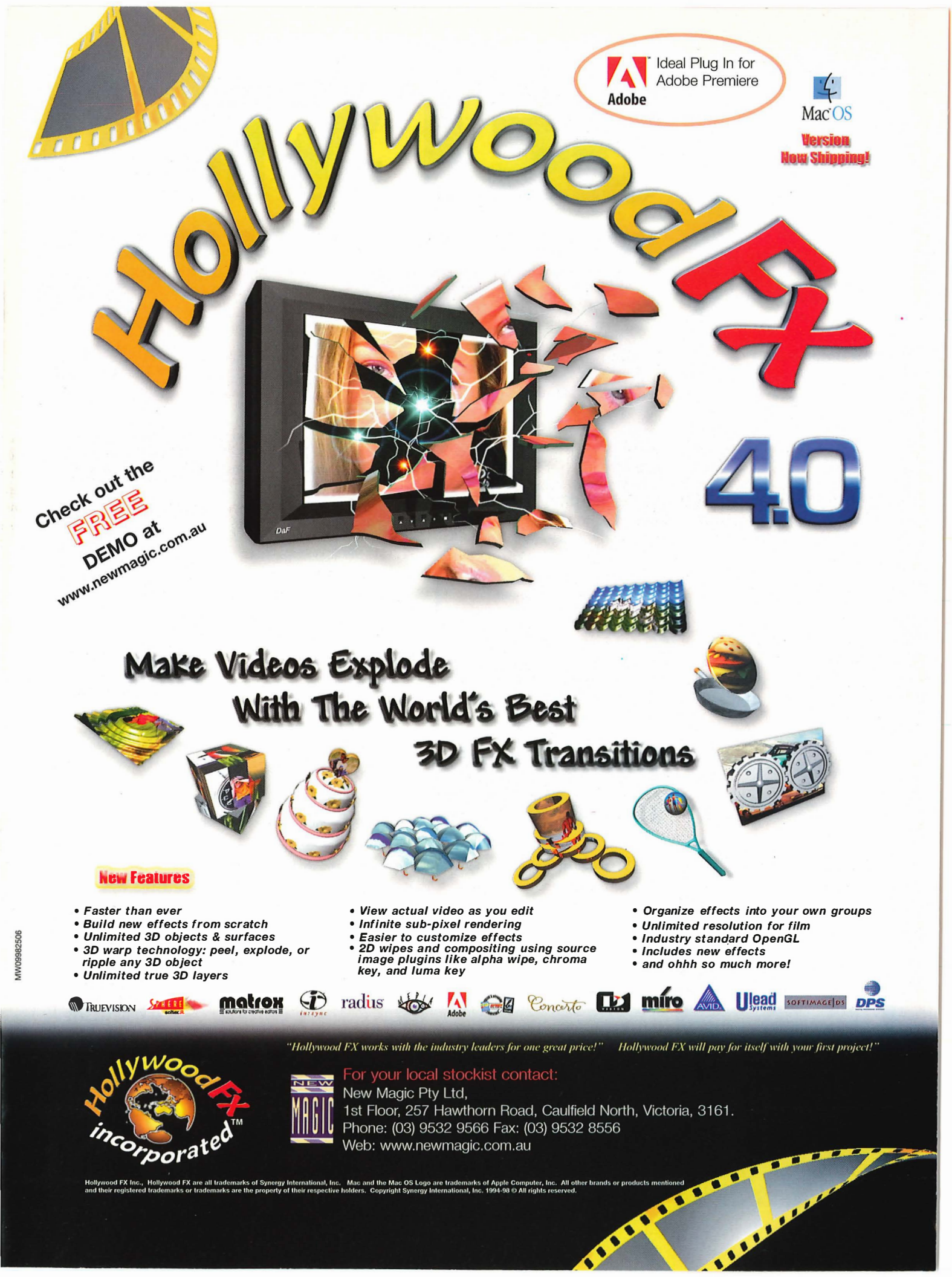
AT A GLANCE

Pros

Professional-level feature enhancements; excellent cross-platform compatibility.

Cons

Keyframes don't appear in Timeline; can't save audio filter presets.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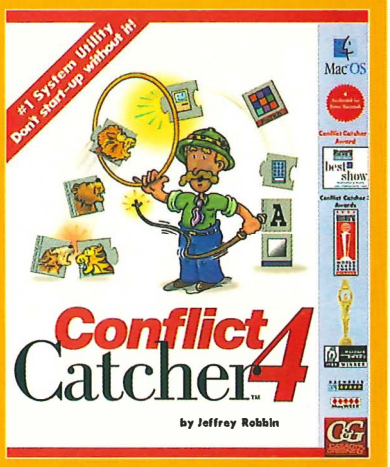

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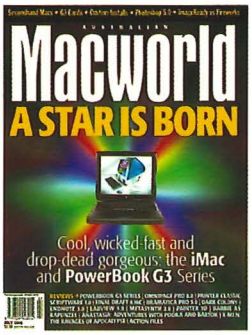

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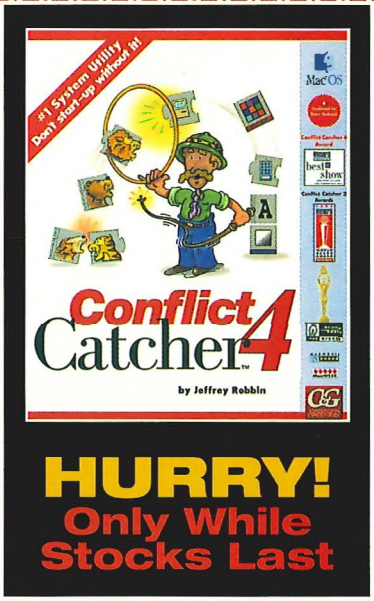

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Director 6.5

MODEST UPDATE TO MULTIMEDIA-AUTHORING HEAVYWEIGHT

Some software upgrades break new ground, and others just till the soil a bit. Macromedia Director 6.5 falls into the second category. The latest version of this multimedia authoring powerhouse isn't radically different from its predecessor, but instead incorporates a collection of new add-ons and feature tweaks. Director 6.5 is a solid update, but some of its new features have frustrating limitations.

Presentation connection

The latest version retains the identical timeline-authoring style of Director 6.0. But although this approach is ideal for creating animations, it has always been more cumbersome for slide-show–style projects. So to give business users a head start, Director 6.5 includes an Xtra (plug-in module) that converts Microsoft PowerPoint presentations into Director format. Each element in a PowerPoint project becomes a Director cast member, and each slide becomes a section in the Score. You can then use Director's arsenal to add sounds, animation and scripts.

Unfortunately, the PowerPoint Xtra has significant limitations. For starters, it works only with PowerPoint 4 presentations—it can't import presentations created in PowerPoint 7 (included with Office 95 for Windows) or PowerPoint 98 (in Office 98 for the Mac). Nor can the Xtra import sounds, animations or interactivity settings from PowerPoint. These shortcomings severely hobble your ability to use Director to polish a project's design and interactivity that you've fleshed out in PowerPoint.

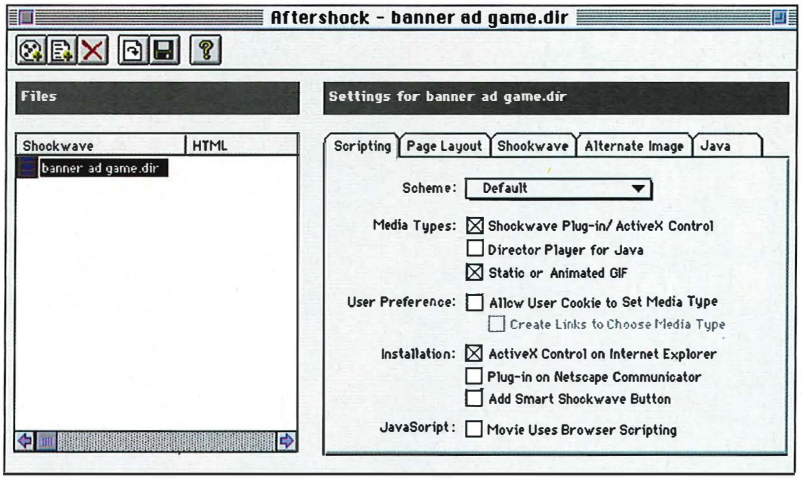
QuickTime, Java and Shockwave

Director 6.5 also introduces support for Apple's QuickTime 3. You can import any QuickTime 3–compatible media into Director projects, and Director's new QuickTime 3 behaviours library enables you to take advantage of QuickTime 3's ability to rotate and scale movies on the fly.

You can also now save projects as Java applets, enabling playback that doesn't require the Shockwave plug-in. The Java export feature doesn't support many advanced Director features, but it's still useful for creating applets containing animations, user-interface elements, and simple games.

Director 6.5 includes version 2.0 of Macromedia's Aftershock utility, which greatly streamlines the task of embedding Director projects in web pages. You specify a Director project and check a few boxes, and Aftershock generates HTML and JavaScript, allowing reliable playback regardless of browser version or plug-ins.

Along with these enhancements come some nice tweaks, such as a new cursor editor that lets you create animated colour cursors for your projects, and support for Macromedia Flash 2.0 files. While Director 6.5's documentation of its enhancements is clear and thorough, it's supplied only electronically—in more than 40MB of HTML files.



The Aftershock 2.0 utility simplifies the task of putting Director projects in web pages—it can even create an animated GIF version for browsers that don't support Shockwave.

The bottom line

If you're already a Director user, the QuickTime 3, Flash and Java support alone in Director 6.5 are worth the $359 upgrade price. But if you're a PowerPoint user fantasising about effortlessly migrating your projects into Director, forget about it. Director 6.5's PowerPoint import Xtra is promising, but it needs to support the latest PowerPoint versions and capabilities before it can be considered truly useful.

AT A GLANCE

Pros
Well-rounded array of enhancements and feature tweaks.

Cons
Some add-ons have frustrating limitations; new features lack printed documentation.

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Screening your dialup utilities

Q Whenever I install any new screensaver with Cine Mac Helper 1.3 extension, FreePPP 2.6.2 won't launch and dial up. An old screensaver that installs the Cine Mac Helper extension, called Honda, does not prevent FreePPP dialup. Conflict Catcher is not showing any extension conflict, and all the actual screensavers work fine. Can you explain?

Ken Hoyle

Paul: Ah, screensavers: the fluffy dice of today's computers.

Luke: Back in the early days, screensavers served an important task. They prevented monitor burn-in—that permanent after-image left on a screen after months of displaying the same images in the same position.

Paul: However, monochrome monitors—which were black and white in the Macintosh world, and green or perhaps amber to the rest—are pretty much a thing of the past.

Luke: Colour monitors are much less susceptible to burn-in, and most new computers and monitors are Energy Star compliant, and so can slip into a low-power standby mode when appropriate. This is better for all concerned.

Paul: As for the LCD screens found in laptops: well, they can develop a similar characteristic known as 'persistence' if left on for days at a time, but it can go away when usage patterns return to normal.

Luke: However, there's another good reason to still use a screensaver—to protect your work from prying eyes when you're away from the computer. Password protection for your screensaver is a very simple way of preventing casual access to your Mac.

Paul: These considerations aside, if your screensaver is getting in the way of your Mac doing what you want it to do—or, worse yet, is making your Mac unstable—you've got to wonder whether it's worth it.

Luke: As you can tell, we're angling along the lines of losing the screensaver. Let's take a quick look at how your screensaver and FreePPP—two unrelated bits of software—are likely clashing with each other.

Paul: The main component of FreePPP is a system extension, and your screensaver is a control panel. What this means is that they both use a segment of memory known as the system heap. This is shared by any extension or control panel that loads code into memory, during or sometimes after startup. Things such as fonts also live in here.

Luke: Now when your Mac boots up, it allocates a certain amount of memory for use as the system heap—enough to cover various components of the operating system with a little breathing room. The system software has some ability to expand this allocation as needed. However, the system heap must be in a single contiguous block of RAM, so the system can't always increase the quantity of RAM allocated to the heap after the bootup process.

Paul: When a well-behaved extension or control panel loads at start time, it asks the system software to increase the system heap size by the same amount of memory that it's taking up: net effect, the same amount of available heap space is left after it loads. Unfortunately, some extensions and control panels don't do this, leaving the system software to try to compensate by reactively increasing the heap size when it runs short.

Luke: Extensions such as FreePPP only load a fraction of their code at start time, and rely on enough heap space being available to load the rest when it comes time to connect. If there's no space, FreePPP can't load: no connection.

Paul: There are three basic alternatives. First, try a different screensaver: Ambrosia Software's Eclipse, which is $US15 shareware from <www.ambrosiasw.com>; or Berkeley Systems' After Dark 4.0, which is $US29.95 plus shipping and handling when ordered via <www.berksys.com>. Both are good, well-behaved alternatives, capable of using the Energy Star functions of ES-compliant monitors; the latter is shown in figure one.

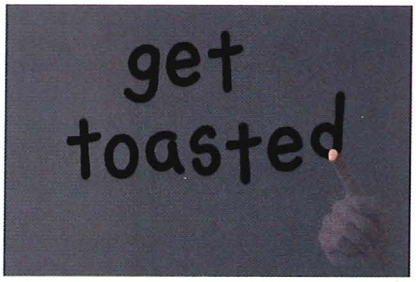


Figure one: Art Critic and Get Toasted are two of the screen savers included with After Dark 4.0.

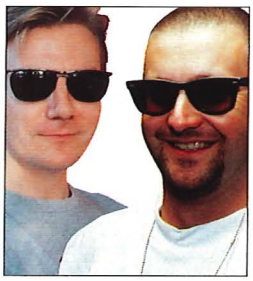
Luke: Second, if you really can't live without that particular screensaver you could try changing the load order of your screensaver and FreePPP—move the screensaver into the extensions folder and rename it so it lists alphabetically before FreePPP.

Paul: Third, try using Apple's own Open Transport/PPP (OT/PPP) software instead of FreePPP. Though I personally find FreePPP faster, OT/PPP tends to play a little better with others. OT/PPP is a free download from <ftp.apple.com.au/pub/asu/macintosh/networking-communications/open_transport/>.

Luke: It's down to priorities: do you want the fluffy dice, or do you want to drive?

Double or nothing

Q I have a IIvx running Mac OS 7.6.1. When I am printing or faxing the system software's RAM usage (as shown in About This Computer, under the Apple menu), doubles in size. It usually returns to its normal size as soon as the printing or faxing has



Luke Oliver (right) and Paul Baily (left) answer our readers' questions.

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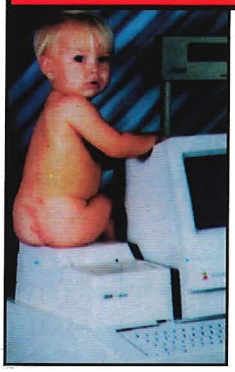

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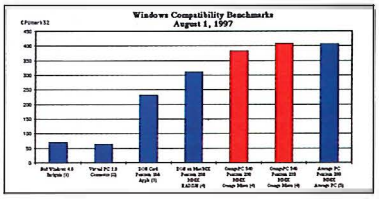

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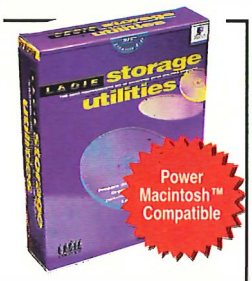

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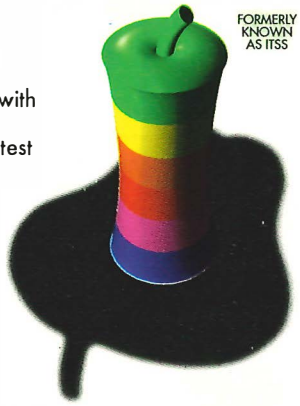

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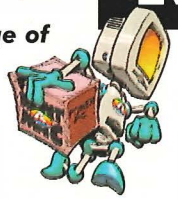

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Woz and Kapor—silicon legends

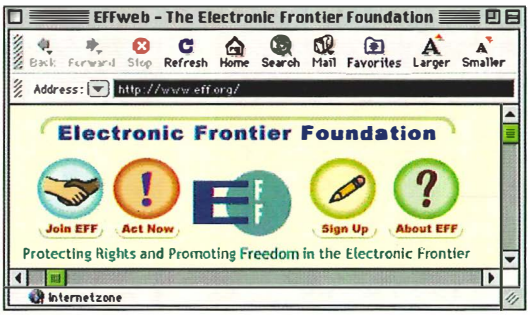
By Peter Schmideg

A tale of two chippies

Once upon a time there were two guys rattling around Silicon Valley. One was Steve Wozniak, otherwise known as 'The Woz', and the other was Mitch Kapor, otherwise known as Mitch Kapor.

Chances are you've heard of The Woz—he was Steve Jobs' partner in the creation of Apple Computer on April Fool's Day, 1976.

On the other hand, Mitch Kapor's name may not readily bring an image to mind. Like The Woz, however, Kapor has earned a place in the history of modern computing. He founded Lotus Development Corp. In 1983 he gave the world a real screamer of an application called Lotus 1-2-3, an amazing ahead-of-its-time spreadsheet and charting app. 1-2-3 came with a tutorial disk and Lotus offered a help-line for customers—unheard of 'features' back in the Jurassic Eighties. Like Seinfeld quitting his mega-hit TV series at the peak of its fame, Kapor quit mega-hit Lotus for greener pastures just when things couldn't have looked rosier for the company. IBM has since purchased Lotus, but the company is still famous for Notes, Smart Suite and its other groundbreaking applications.



Traces of silicon legends can be found on the internet.

Kapor and Wozniak are both fascinating characters, and Robert X Cringley's book *Accidental Empires* (Harper Collins Publishers, ISBN 0 887 30855 4) goes into much detail about their work—it's a very informative read. Woz was never in the limelight as much as his erstwhile partner Jobs, yet Kapor in the early 80s was as well known as Gates or Jobs ever were. I'm interested in what happens to these people once they have 'made it'—which indeed they have by any measure of success, be it money, fame or contribution to society. Where did they go? What do they do now?

I can't help feeling that some of these people just opt out, denying us the benefit of their talent and knowledge, but this isn't the case with Woz or Kapor. Neither of them are as famous as they once were, but both are beavering away behind the scenes.

Woz lives with his wife Suzanne and their six children in Los Gatos, California, and teaches technology skills to grade-five children. He has often been an outspoken critic of Apple policies and was recently in the media questioning Apple's purchase of NeXT Software. I'm not sure if he had anything to say about the return of his old Homebrew Computer Club buddy to that big, glossy garage in Cupertino. Woz also appears to be a supporter of many start-ups, has sponsored a couple of rock concerts, and maintains a presence online at <www.woz.org>.

Kapor is busier than ever. After selling his interest in Lotus, he searched again for action. This is what he told Joshua Quittner, of *Wired* magazine: "I just bailed. I hated it and I hated myself. I liked starting things, the hands-on aspect. But the job was different now. I couldn't handle the responsibility and I didn't like the power. I said to myself, 'Quit, go find out what you want to do with your life'."

Kapor did indeed find many other things to do. He set up another company, On Technology Corp, lectured at MIT, headed up Mitch Kapor Enterprises, and set up the Electronic Frontier Foundation back in 1990 along with John Perry Barlow of the Grateful Dead. EFF is a non-profit group devoted to defending the civil liberties of computer users, and it's online at <www.eff.org>. It also plays a huge role in Washington DC in influencing US public policies regarding computers and communications networks. It is supported by companies such as Microsoft, AT&T and Apple. In many ways, Kapor is the voice of Silicon Valley in Washington DC.

We don't know what Kapor or Woz have in store for us, but these guys who are still this side of 50 have a lot to offer, a lot to contribute. In a way they have moved to 'elder statesman' status, being more than double the age of the average 20-year-old Palo Alto whiz-kid. They are a resource that many tap into. They are in the pantheon of Silicon Legends.

Speaking of legends, I'm also glad that Jobs has decided to step back into the limelight after many years in the silicon wilderness. He has made a difference to the company that he helped found, and we are seeing some pretty nifty hardware and software solutions coming out of there. The Mac is back, bigger and better than ever.

If I had one wish, though, if I could wind back the clock, I'd make sure that a very young Bill Gates had simply taken the money and retired to a quiet life of luxury in the leafy suburbs of Seattle. "Windows? Hmmm... interesting name, but it'll never catch-on. Now where's my nine-iron?"

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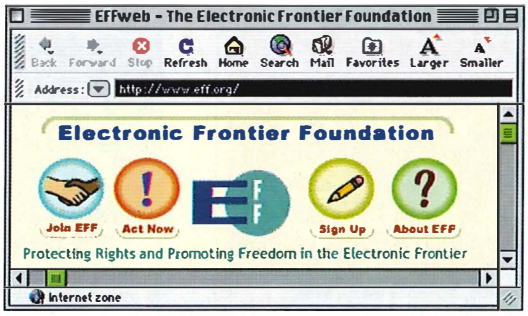

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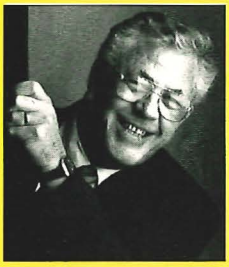

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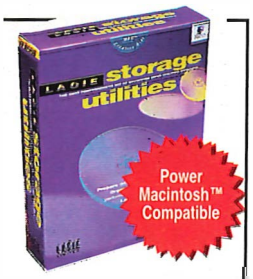

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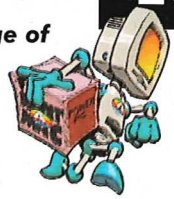

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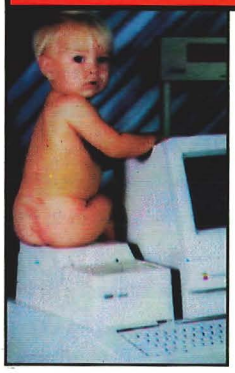

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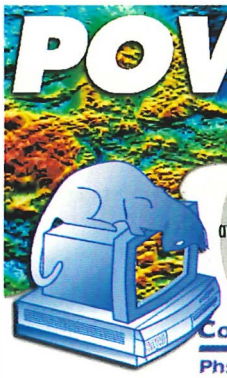

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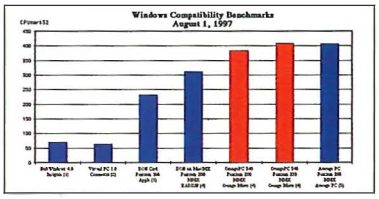

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2MB	SGRAM Video		$44

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Display system	Software / other
built-in 15" monitor; 2MB VRAM	Mac OS 8.1; Apple Premium Software bundle*; ATI 3D Rage II accelerator; 12x CD-ROM, keyboard/mouse.
built-in 15" monitor; 2MB VRAM	Mac OS 8.1; Apple Premium Software bundle*; modem; video-in; ATI 3D Rage II accelerator; 12x CD-ROM, keyboard/mouse.
built-in 15" monitor; 2MB VRAM	Mac OS 8.1; ATI Rage IIc 2D/3D accelerator; 2x USB; 10/100BaseT Ethernet; infrared; 56Kbps modem; 24x CD-ROM; keyboard/mouse; software bundle§.
2MB VRAM (SGRAM), upgradable to 6MB	Mac OS 8.1; 24x CD-ROM; Fast SCSI; ATI 3D Rage II accelerator; three PCI slots; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM (SGRAM), upgradable to 6MB	Mac OS 8.1; Zip drive; 24x CD-ROM; Fast SCSI; ATI 3D Rage II accelerator; three PCI slots; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM (SGRAM), upgradable to 6MB	Mac OS 8.1; Zip drive; AV connectors; 24x CD-ROM; three PCI slots; ATI 3D Rage II accelerator; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM (SGRAM), upgradable to 6MB	Mac OS 8.1; 24x CD-ROM; three PCI slots; ATI 3D Rage II accelerator; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM (SGRAM), upgradable to 6MB	Mac OS 8.1; server software†; Zip drive; 24x CD-ROM; three PCI slots; 10BaseT Ethernet; keyboard/mouse.
4MB VRAM on PCI card	US system software (Mac OS 8.1); SoftRAID 2.02; AppleShareIP 5; 12x CD-ROM; six PCI slots (four vacant); Fast and 2x Ultra/Wide SCSI; keyboard/mouse.
4MB VRAM on PCI card	US system software (Mac OS 8.1); SoftRAID 2.02; web-server software†; AppleShareIP 5; 12x CD-ROM; six PCI slots (four vacant); Fast and 2x Ultra/Wide SCSI; keyboard/mouse.
11.3" dual-scan passive-matrix display	PowerBook software ‡; 6x CD-ROM; floppy; infrared; PC Card slots and expansion bay.
12.1" passive-matrix display (2MB VRAM)	Mac OS 8.1; 20x CD-ROM; 10BaseT Ethernet; infrared; 2 expansion slots; PC Card slots.
13.3" active-matrix display (2MB VRAM)	Mac OS 8.1; 20x CD-ROM; floppy; S-video out; 10BaseT Ethernet; infrared; 2 expansion slots; PC Card slots.
14.1" active-matrix display (2MB VRAM)	Mac OS 8.1; 20x CD-ROM; floppy; S-video out; 10BaseT Ethernet; infrared; 2 expansion slots; PC Card slots.

† AppleShareIP 5.0.2 (unlimited user license); ANAT (10-client license); Virex.
‡ Mac OS 8.1; ClarisWorks Office; Claris Organizer; Apple Internet Connection Kit; Macintosh PC Exchange; Macintosh Easy Open; MacLinkPlus.
§ To consist of AppleWorks, Internet Explorer, Outlook Express, FaxSTF, MDK, Williams-Sonama Guide to Good Cooking, Nanosaur, Kai's Photo Soap.

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Display system	Software/ other
1MB VRAM	Mac OS 7.6; 8x CD-ROM; keyboard/mouse.
4MB VRAM	Mac OS 8; 12x CD-RDM; three PCI slots; keyboard/mouse.
no video card	Mac OS 8; 24x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM on Matrox Millenium video card	Mac OS 8; 8x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
2MB VRAM on Matrox Millenium video card	Mac OS 8; 8x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
4MB VRAM on 128-bit IMS video card	Mac OS 8; 8x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
4MB VRAM on 128-bit IMS video card	Mac OS 8; 8x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
4MB VRAM on 128-bit IMS video card	Mac OS 8; 8x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
4MB VRAM on 128-bit IMS video card	Mac OS 8; 12x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
8MB VRAM on 128-bit IMS video card	Mac OS 8; 12x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.
8MB VRAM on 128-bit IMS video card	Mac OS 8; 12x CD-ROM; six PCI slots; 10BaseT Ethernet; keyboard/mouse.

ViewSonic 21 ($3116). Add Mac video adaptor ($42) to use ViewSonic monitor with Apus system.

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Power Mac 7600/132 16/1.2GB/CD	$1500
Power Mac 7600/200 32/2GB/CD	$2000
Power Mac 7600/200 32/2GB/CD L2	$2200
Power Mac 8100/80 16/500	$1000
Power Mac 8100/80AV 16/1GB/CD	$1200
Power Mac 8100/100 16/1GB	$1300
Power Mac 8100/110 20/1GB	$1400
Power Mac 8500/120 16/1G	$1600
Power Mac 8500/180 32/2GB/CD	$2000
Power Mac 8600/200 32/2GB/CD L2 Zip	$2500
Power Mac 8600/250 32/4GB/CD L2 Zip	$2800
Power Mac 9500/120 16/1GB/CD	$2200
Power Mac 9500/132 16/2GB/CD	$2500
Power Mac 9500/180MP 32/2GB/CD	$2800
Power Mac 9500/200MP 32/4GB/CD L2/4MB VRAM (IMS)	$3500
Power Mac 9600/200 32/4GB/CD L2 IMS	$3200
Power Mac 9600/233 32/4GB/CD L2 IMS	$3500
Power Mac 9600AV/200MP 32/4GB/CD	$3400
Power Mac 9600/300 0/0/CD L2 (no video)	$3700
Power Mac 9600/300 32/4GB/CD L2	$4500
Power Mac 9600/300 64/4GB/CD L2 Zip	$5500
Power Mac 9600/350 64/4GB/CD L2	$6000
PowerBook 100 4/20	$200
PowerBook 140 4/40	$350
PowerBook 145B 4/40	$350
PowerBook 150 4/120	$600
PowerBook 170 4/80	$700
PowerBook 160 4/40	$650
PowerBook 165c 4/80	$850
PowerBook 180 4/80	$800
PowerBook 180c 8/80	$1000
PowerBook 190 8/500	$1000
PowerBook 190cs 8/500	$1300
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PowerBook 5300/100 grey 8/500	$1500
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PowerBook 5300/100ce 32/1.1GB 2 8.8 modem	$2000
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PowerBook 3400c/240 16/3GB/CD	$4000
PowerBook G3/250 32/5GB/CD Ethernet	$8700
Duo 210 4/80 A/C & floppy	$300
Duo 230 8/120 A/C & floppy	$400
Duo 250 4/200 A/C & floppy	$600
Duo 270c 12/240 A/C & floppy	$900
Duo 280c 12/240 A/C & floppy, modem	$1000
Duo 2300 8/750	$1200
Duo 2300c 20/1GB modem	$1500
Duo Dock	$300
Duo Dock II	$400

Current Macintosh

Power Mac G3 Desktop 233 32/4GB/CD	$3000
Power Mac G3 Desktop 266 32/4GB/CD Zip	$3500
Power Mac G3 Minitower 266 32/6GB/CD Zip video-in	$4500
Power Mac G3 Minitower 300 32/4GB/CD	$6200
PowerBook 1400cs/166 16/1.3GB/CD	$2400
PowerBook 1400c/166 16/2GB/CD	$2900
PowerBook G3/233 16/2GB/CD	$4000
PowerBook G3/250 32/4GB/CD Ethernet	$6500
PowerBook G3/292 64/8GB/CD	$9600

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CD 300	$200
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13" RGB	$250
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Apple Multiscan 1705	$800
Apple Multiscan 1710 Trinitron	$900
Apple Multiscan 1710AV Trinitron	$1300
Apple Multiscan 720	$1000
ColorSync 850	$3000
20" Multiscan (Trinitron)	$2500
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StyleWriter II	$250
StyleWriter 1200	$250
Color StyleWriter 1500	$300
Color StyleWriter 2200	$400
Color StyleWriter 2500	$400
Color StyleWriter 2500 with LocalTalk	$500
Color StyleWriter 2500 with EtherTalk	$500
Color StyleWriter 4100	$450
Color StyleWriter 5400	$500
LaserWriter IINT	$500
LaserWriter IINTX	$700
LaserWriter Select 300	$500
LaserWriter IIF	$700
LaserWriter IIG	$800
LaserWriter 810	$400
LaserWriter Select 360	$1300
LaserWriter Pro 630	$1600
LaserWriter 4/600	$1000
LaserWriter 16/600 PS	$2100
LaserWriter 12/640 PS	$2200
Color LaserWriter 12/600	$4900
LaserWriter 8500	$3300

Finder

Apple systems

All prices and specifications taken from Apple's latest price list at writing (29 June, 1998), updated to reflect ealy August announcements. All prices include sales tax.

System	RRP	Chassis	Processor	RAM/max	L2 cache	Hard disk
Macintosh 5500	$1895	all-in-one	603e @ 225MHz	16MB / 128MB	256K	2GB (IDE)
Macintosh 5500	$2895	all-in-one	603e @ 250MHz	32MB / 128MB	256K	4GB (IDE)
iMac	$2695	all-in-one	G3 @ 233MHz	32MB (SODIMM) / 128MB	512K	4GB (IDE)
Power Mac G3 Desktop 233	$3295	desktop	750 @ 233MHz	32MB / 192MB	512K (backside)	4GB (IDE)
Power Mac G3 Desktop 266	$3795	desktop	750 @ 266MHz	32MB / 192MB	512K (backside)	4GB (IDE)
Power Mac G3 Miniltower 266	$4495	minitower	750 @ 266MHz	32MB / 384MB	512K (backside)	6GB (IDE)
Power Mac G3 Miniltower 300	$5495	minitower	750 @ 300MHz	64MB / 384MB	512K (backside)	6GB (U/F/W SCSI)
Workgroup Server G3	$5995	desktop	750 @ 266MHz	64MB/348MB	512K (backside)	4GB (IDE)
Workgroup Server 9650	$9995	tower	604e @ 350MHz	64MB / 768MB	512K	2x4GB (U/W SCSI)
Workgroup Server 9650	$10,995	tower	604e @ 350MHz	64MB / 768MB	512K	2x4GB (U/W SCSI)
PowerBook 1400cs	$2695	laptop	603e @ 166MHz	16MB / 64MB	128K	1.3GB
PowerBook G3/233	$4295	laptop	750 @233MHz	32MB (SDRAM) / 192MB	none	2GB (IDE)
PowerBook G3/250	$7495	laptop	750 @250MHz	32MB (SDRAM) / 192MB	1MB @125MHz	4GB (IDE)
PowerBook G3/292	$10,995	laptop	750 @292MHz	64MB (SDRAM) / 192MB	1MB @146MHz	8GB (IDE)

Monitors: Design 14 Display ($450); Design 520 Display ($545); Apple Multiple Scan 720 Display ($1200); ColorSync 750 Display ($1500); ColorSync 850 Display ($3400); Apple Studio Display ($4000).

*Apple's Premium Software bundle varies from time to time and from product to product, but typically includes the Apple Internet Connection Kit, ClarisWorks Office, MacLinkPlus/Easy Open Translators, Microsoft Encarta, World Atlas, Microsoft Dinosaurs, Casualty Kid First Aid, Descent, F/A–18 Hornett, Crystal Callburn Pinball, MacLinkPlus, Click Art, Australian Product Reference Guide, PhotoFlash, Apple Personal Modem, Telecom 3.0, Apple Video Player, HyperCard Player, At Ease, SimCity 2000, Spaceway 2000, Spin Doctor, Super Maze Wars, Lemmings, Eric's Solitaire Sampler, Peter Pan Sampler.

Umax systems

All prices and configurations taken from CEA's latest price list at writing (August 1, 1998), updated to reflect subsequent announcements. All prices include

System	RRP	Chassis	Processor	RAM / max	L2 cache	Hard disk
Apus 3000	$2314	miniltower	603e @ 240MHz	16MB / 144MB	slot emply	2.1GB (IDE)
Aegis 200	$2726	desktop	604e @ 200MHz	32MB / 160MB	512K	2.5GB (IDE)
Pulsar Pro 1500 basic build	$2196	tower	no CPU board	16MB / 1040MB	512K	none
Pulsar Pro 1500	$2796	tower	604 @ 150MHz	16MB / 1040MB	512K	2.1GB (SCSI II)
Pulsar Pro 1800	$3069	tower	604e @ 180MHz	32MB / 1040MB	512K	2.1GB (SCSI II)
Pulsar Pro 2250	$3628	tower	604e @ 225MHz	32MB / 1040MB	512K	2.1GB (SCSI II)
Pulsar Pro 2330	$3768	tower	604e @ 233MHz	32MB / 1040MB	512K	2.1GB (SCSI II)
Pulsar Pro 2500	$4187	tower	604e @ 250MHz	32MB / 1040MB	512K	4GB (SCSI II)
Super Pulsar 3600 DP	$3425	tower	2x 604e @ 180MHz	80MB / 1040MB	512K	2.1GB (SCSI II)
Super Pulsar 4000 DP	$3907	tower	2x 604e @ 200MHz	80MB / 1040MB	512K	4.3GB (SCSI II)
Super Pulsar 5000 DP	$5166	tower	2x 604e @ 250MHz	80MB / 1040MB	512K	4.3GB (SCSI II)

Monitors: Sony 15 ($716); Sony 17 ($1585); Sony 20 ($3746); ViewSonic 14 ($435); ViewSonic 15 ($556); ViewSonic 17 ($1271); ViewSonic 20 ($2379);

Secondhand systems

This list is compiled by Mac Rent as an approximate guide to secondhand prices. All units are sold with warranty support and can be supplied internet-ready.

Discontinued Macintosh	
Mac Plus	$50
SE 4/40	$200
SE 30 5/40	$350
SE 30 8/80	$400
Classic 4/40	$300
Classic 4/80	$350
Classic II 4/40	$350
Classic II 4/80	$400
Colour Classic 4/40	$440
LC 4/40	$150
LC II 4/40	$200
LC III 5/80	$300
LC475 8/250	$450
LC520 4/80/CD	$500
LC575 8/250/CD	$600
LC630 8/500 (no FPU)	$400
LC630 8/350/CD (with FPU)	$500
LC630 12/500 DOS	$500
Mac II 5/40	$50
Mac IIx 5/80	$150
Mac IIcx 5/80	$300
Mac IIsi 5/80	$300
Mac IIci 5/80	$300
Mac IIfx 8/80	$300
Mac IIvi 5/80	$200
Mac IIvx 8/80	$300
Mac IIvx 8/230/CD	$400
Centris 610 8/230	$300
Centris 610 8/230/CD	$400
Centris 650 8/230/CD	$500
Centris 650 20/230/CD	$600
Mac Portable 2/40	$100
Quadra 605 8/250	$300
Quadra 610 8/160	$450
Quadra 610 8/250/CD	$500
Quadra 650 8/230/CD	$600
Quadra 660AV 8/230/CD	$700
Quadra 840AV 16/500/CD	$900
Quadra 700 8/230	$400
Quadra 900 8/160	$500
Quadra 950 8/230	$600
Quadra 950 20/500	$650
Quadra 800 8/230	$600
Quadra 800 20/500/CD	$650
Performa 250	$400
Performa 580 8/250	$600
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HELP Folder

Here is the script:

```
tell application "Finder"
    activate
    select file "Working Template" of folder "Stationery" of folder
"Documents" of startup disk
    open selection
    select file "The word processor" of folder "Work" of folder
"Applications" of startup disk
    open selection
end tell
```

It's the application 'The word processor' that's the problem. The script throws up a dialogue box saying 'click to continue', when I want it to just continue automatically. Is there an instruction I can write that will simulate a click so the splash screen will go away and the program will finish launching?

Ian Fuller

Luke: Y'know, this reminds me of a cartoon I once saw starring NASA's Pathfinder Mars buggy. It stopped in its tracks on the surface of Mars. On the screen were the words 'Insert Windows Setup Disk 7'.

Paul: Luckily, we've got a few ideas that will prevent your automation getting stopped in it's tracks awaiting intervention.

Luke: As you're using AppleScript, you'll be looking for an OSAX to fit the bill. Take a look at Akua Sweets, which is free for personal use, and available at <ftp.ausom.net.au//pub/mirrors/info-mac/dev/osa>. It provides a handy collection of commands, one of which allows you to dismiss a dialogue after a certain time.

Paul: You'd do well to also pick up Alertia, which is freeware that can be found at <hyperarchive.lcs.mit.edu/HyperArchive/Archive/gui>. It's a control panel that complements Akua Sweets' existing dialogue-handling commands nicely (see figure two).

Luke: One thing to keep in mind is that not all windows are alike: some look like standard windows but may be produced by the application itself rather than the usual Mac OS system routines. In these cases, Akua Sweets and Alertia will be unable to help since they never 'see' the window being drawn.

Paul: Don't give up though. You should still be able to use a gadget like the very capable KeyQuencer Lite, which is $US30 shareware from <www.binarysoft.com>. It provides a 'click' command that, funnily enough, will let you convince your Mac that you just clicked somewhere on the screen (see figure three).

Luke Oliver is no longer grateful for Wintel dominance; in fact, he's signing off from the Help Folder this month, as he's going to work for Apple. Paul Baily is living around Brisbane and sticking around the Help Folder.

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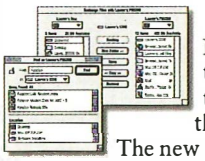

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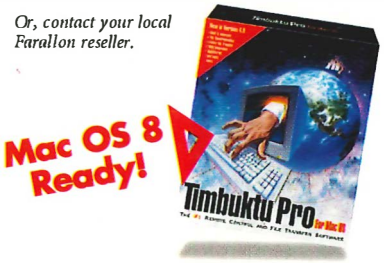

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stopped. I have disabled QuickDraw and I have reinstalled the system software twice. The computer also gets very slow, and it hangs when I print while a couple of applications are open.

Phil Lemin

Luke: You've probably disabled QuickDraw *GX*. You can't disable QuickDraw itself: it goes right to the bone of the Mac OS.

Paul: QuickDraw has literally been built into every Macintosh. It's a set of carefully crafted software routines

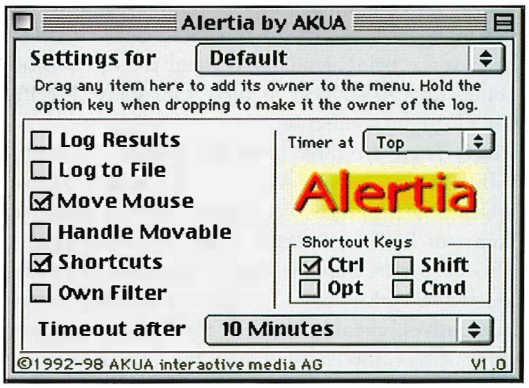


Figure two: Alertia is a freeware control panel that complements certain AppleScript resources.

that plays a fundamental part in making Mac OS consistent in its user interface. It also relieves developers of a lot of the grunt work involved in throwing graphics on the screen (with the exception of some games developers who use their own specialised routines). For example, if a developer wants a document window on the screen, instead of having to think how to give that window a Macintosh look and feel, he or she simply tells the Mac to draw a 'growable' window at these coordinates.

Luke: The condition you describe is consistent with using a QuickDraw printer. Most laser printers can interpret the PostScript display language, thus turning a page description into a set of printer commands on the printer itself. Connect a printer that can't interpret PostScript to your Mac, and your computer is forced to turn QuickDraw code into printer commands before sending this information to the printer. So, these non-Postscript-aware printers are often called 'QuickDraw printers'.

Paul: Thus your Mac is doing a lot of work that it could have delegated to a PostScript printer. That costs memory and processor cycles. If you're fitted with truckloads of physical RAM, it won't interfere much. Where you'll notice the hit if you rely heavily on virtual memory or Connectix RAM Doubler in place of physical RAM...

Luke: ...and there ain't no substitute for real RAM.

Paul: We make it a recurring theme in these pages, but it's with good reason: if you're short of real RAM, add some.

Luke: I seldom see a Mac with too much physical RAM.

Paul: Skimping on RAM is like driving a car in second gear.

Luke: And your letter didn't say it—but I'll bet you a beer your printer is a Hewlett-Packard DeskWriter. And boy, does that series' driver software enjoy goggling up system resources.

Attaching a tape drive

I may have the opportunity to purchase an Exabyte 8505 8mm SCSI tape drive at an upcoming auction at work. I've plugged it into my Power Mac G3 and, sure enough, it knows its there and that it is a tape drive. But I have no software to use it or mount it on the desktop, so I can at least drag files to and from it. Can you help me make use of this neat tape drive?

Justin Dumpleton

Luke: It's probably fair to say that Apple doesn't support tape drives. The company doesn't make them these days.

Paul: Mmmm, a little unfair methinks: we've already plugged it in, and your Mac knows it's there and that it's a tape drive: what more do you want? Ahhh. Backup software.

Luke: Well, my favourite is Dantz's Retrospect. There's very little it doesn't do—it'll even backup Wintel machines from a Mac host. It pretty well dominates the Macintosh backup market, and the forthcoming Wintel version is sure to dominate that market too. You'll want the $336 RRP full version, as the $69 RRP Express version does not support tape drives (see page 25).

Paul: Agreed. At <www.dantz.com>, you'll find a complete list of backup hardware supported by the full version: DAT, DLT, 8mm, CD-WORM, autoloaders, the works.

Luke: And you'll find the Exabyte 8505 listed there as well.

Paul: The advanced driver kit may be necessary if your hardware is esoteric, but most of the time Retrospect will just deal with what you've got, and capably so.

Luke: Even the fairly common Travans. Or floppy disks. Or quarter-inch cartridges (QIC). Or Zip drives. Or Bernoullis. Or...

Paul: Okay, I think they get the idea.

The click trick

I have tried to write a script to replace a Now Menus workset, as Now Menus has not been updated for Mac OS 8.1 compatibility. All went fine with the recording function of Script Editor but I ran into a problem with a splash screen that needs a 'click' to go away.

HELP Folder

Screening your dialup utilities

Q Whenever I install any new screensaver with Cine Mac Helper 1.3 extension, FreePPP 2.6.2 won't launch and dial up. An old screensaver that installs the Cine Mac Helper extension, called Honda, does not prevent FreePPP dialup. Conflict Catcher is not showing any extension conflict, and all the actual screensavers work fine. Can you explain?

Ken Hoyle

Paul: Ah, screensavers: the fluffy dice of today's computers.

Luke: Back in the early days, screensavers served an important task. They prevented monitor burn-in—that permanent after-image left on a screen after months of displaying the same images in the same position.

Paul: However, monochrome monitors—which were black and white in the Macintosh world, and green or perhaps amber to the rest—are pretty much a thing of the past.

Luke: Colour monitors are much less susceptible to burn-in, and most new computers and monitors are Energy Star compliant, and so can slip into a low-power standby mode when appropriate. This is better for all concerned.

Paul: As for the LCD screens found in laptops: well, they can develop a similar characteristic known as 'persistence' if left on for days at a time, but it can go away when usage patterns return to normal.

Luke: However, there's another good reason to still use a screensaver—to protect your work from prying eyes when you're away from the computer. Password protection for your screensaver is a very simple way of preventing casual access to your Mac.

Paul: These considerations aside, if your screensaver is getting in the way of your Mac doing what you want it to do—or, worse yet, is making your Mac unstable—you've got to wonder whether it's worth it.

Luke: As you can tell, we're angling along the lines of losing the screensaver. Let's take a quick look at how your screensaver and FreePPP—two unrelated bits of software—are likely clashing with each other.

Paul: The main component of FreePPP is a system extension, and your screensaver is a control panel. What this means is that they both use a segment of memory known as the system heap. This is shared by any extension or control panel that loads code into memory, during or sometimes after startup. Things such as fonts also live in here.

Luke: Now when your Mac boots up, it allocates a certain amount of memory for use as the system heap—enough to cover various components of the operating system with a little breathing room. The system software has some ability to expand this allocation as needed. However, the system heap must be in a single contiguous block of RAM, so the system can't always increase the quantity of RAM allocated to the heap after the bootup process.

Paul: When a well-behaved extension or control panel loads at start time, it asks the system software to increase the system heap size by the same amount of memory that it's taking up: net effect, the same amount of available heap space is left after it loads. Unfortunately, some extensions and control panels don't do this, leaving the system software to try to compensate by reactively increasing the heap size when it runs short.

Luke: Extensions such as FreePPP only load a fraction of their code at start time, and rely on enough heap space being available to load the rest when it comes time to connect. If there's no space, FreePPP can't load: no connection.

Paul: There are three basic alternatives. First, try a different screensaver: Ambrosia Software's Eclipse, which is $US15 shareware from <www.ambrosiasw.com>; or Berkeley Systems' After Dark 4.0, which is $US29.95 plus shipping and handling when ordered via <www.berksys.com>. Both are good, well-behaved alternatives, capable of using the Energy Star functions of ES-compliant monitors; the latter is shown in figure one.

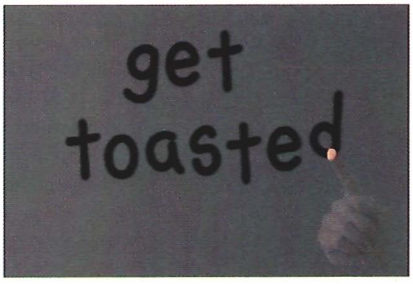


Figure one: Art Critic and Get Toasted are two of the screen savers included with After Dark 4.0.

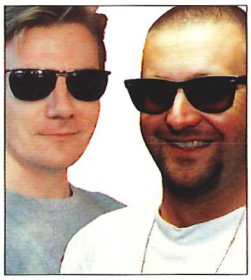
Luke: Second, if you really can't live without that particular screensaver you could try changing the load order of your screensaver and FreePPP—move the screensaver into the extensions folder and rename it so it lists alphabetically before FreePPP.

Paul: Third, try using Apple's own Open Transport/PPP (OT/PPP) software instead of FreePPP. Though I personally find FreePPP faster, OT/PPP tends to play a little better with others. OT/PPP is a free download from <ftp.apple.com.au/pub/asu/macintosh/networking-communications/open_transport/>.

Luke: It's down to priorities: do you want the fluffy dice, or do you want to drive?

Double or nothing

Q I have a IIvx running Mac OS 7.6.1. When I am printing or faxing the system software's RAM usage (as shown in About This Computer, under the Apple menu), doubles in size. It usually returns to its normal size as soon as the printing or faxing has



Luke Oliver (right) and Paul Baily (left) answer our readers' questions.

Email your query to: <steve@niche.com.au> or write to: Help Folder, *Australian Macworld*, PO Box 2043, St Kilda West, 3182

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